CHILDREN'S SPRING FASHIONS NUMBER

PRICE TEN CENTS

VOLUME XXXIII NUMBER 9 4 MARCH, 1909 WHOLE NUMBER 847

# VOGUE

LIBRARY OF CONGRESS MAR 5 1909 PERIODICAL

Copyright, 1909, By The Vogue Company Reg. in the U. S. Patent Office.

# Announcement

Our preparations---extending over many months---for the production of thoroughly distinctive garments for the Spring season of 1909, are now completed. To the *specialty shop*, such as ours, falls the best opportunity for giving expression to the most recent ideas of the leading creators of Fashion in the Old World---and the New. Our assortments are singularly attractive, in that uncommon beauty, marked distinction and novelty of designs impose no extra tax. The prices are modest.

## Department of Apparel for Women

A most elaborate and beautiful presentation of the very latest models in Tailored Suits, Coats, Wraps, Afternoon and Evening Gowns. The materials cover the complete range of all that will be popular during the coming season. Exquisite trimmings, graceful shapes and harmonious colorings and combinations distinguish an assemblage of tasteful garments that portrays the newest foreign and domestic creations.

## Department of Apparel for Misses & Juniors

The majority of our models follow "tailored" lines, preserving the characteristics needed for the younger element---gracefulness and practicability. Preference has been given to serges, diagonals and similar weaves, although a goodly sprinkling of mixed cheviots, tweeds and other worsted materials is included.

The Suit of 3-piece design is an interesting feature of our collection. Coats are similar to those of the 2-piece Suit, the differences being shown rather more in the selection of fabrics than styles. Skirts and waists, in some instances, are modelled to produce a one-piece effect.

Attention is directed to the 1-piece Dresses for afternoon or street wear; fashioned of shepherd's checks, French serges in navy or white; or Japanese pongees.

**Suits, at $19 to $55.** **Dresses, at $15 to $39.**

## Department of Apparel for Boys

Decidedly the most tasteful assortments we have ever been enabled to assemble. In Suits and Reefers for little fellows of two and one half years to boys of eighteen, every favored material is presented---and in distinctive models now shown for the first time.

The character of the workmanship is a point that should not be lost upon those who seek Boys' Clothes that *must* give good service.

**Suits, at $3.95 to $16.75.** **Reefers, at $3.95 to $12.75**

Herald Square

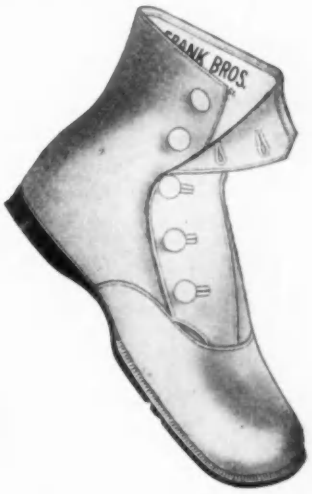
# Saks & Company

New York City

Broadway at Thirty-fourth St.

Specialists in Apparel for Men, Women and Children.

Children's First Step Shoes




Children's Ankle Ties are made on lasts specially designed to meet the needs of the growing baby. There is room for the five little toes to spread out and develop. No crowding or pinching.

All our shoes are re-enforced in the arch, thereby preventing breaking down of the arch of the foot and any tendency to flat foot.

# FRANK BROTHERS

THE FIFTH AVENUE BOOT SHOP

NUMBER 224 FIFTH AVENUE

(Between 26th and 27th Streets)

Where Fashionable New York Men and Women Buy Their Footwear

*Send for our new descriptive catalogue.*

# SANITAS

THE WASHABLE WALL COVERING

ONLY when you see actual *Samples* of dull finished *Sanitas* will you fully appreciate its great superiority over wall papers for beautifully decorating your living room, dining room and every other room at moderate cost.

And the never-fade, never-crack, never-tear, always-new, *surface* of SANITAS, dirt-proof, stain-proof—instantly cleaned with a damp cloth—cannot be bought in any other material at any price.

WIPE OFF THE DIRT

Printed in oil colors on strong muslin, glazed like tile for kitchens and bathrooms.

Write today to our Special Department of Home Decoration. State which rooms you desire to decorate, and receive, free, samples and sketches of clever, new interior treatments. WRITE TODAY.

MERITAS OIL CLOTH

*When you buy Table Oil Cloth ask for "Meritas," guaranteed perfect. Trade-marked every yard on the back.*

**THE STANDARD OIL CLOTH CO.**

Dept. 6 320 Broadway, New York

# FASHION Demands The Long, Slender, "Hipless" Figure.

The new gowns are built on long, close-fitting, straight lines to fit such a figure, and will not fit *you* with fashionable effect unless your figure possesses these characteristics.

# R&G CORSETS

insure every woman the correct new figure, and gowns worn over them emphasize the "Directoire" lines perfectly.

The new R & G models combine pliancy and freedom of movement with faultless form.

The model shown here is designed specially for the new gowns, and gives the high bust, flat hip and very long back. Price in Coutil, white only, D60, $2.50.

Ask your dealer to show you the new

# R&G

## Renaissance Models

**PRICE $5.**

R & G CORSET CO.

**New York, Boston, Chicago, San Francisco**

THE silk bazaars of Cairo are world famous. The rough silks displayed in them appeal to the artistic sense of Oriental women as no other fabrics can. Adapted from the Orient several seasons ago, these rough silks will be more fashionable this Spring and Summer than ever before.
Queen of them all is
LaTossa Silk
Have at least one dress made of La Tossa Silk. Its rough individuality and satiny sheen is exactly suited to the fashion requirements of the well-dressed woman. 27 inches wide, $1.25 a yard.
The selvage is marked "La Tossa, a Suskana Silk." Have your dressmaker insist that she receives the genuine.
Write to-day for our booklet. It contains samples of all the Suskana Silks, and will prove a valuable silk style guide to you.
SUSQUEHANNA SILK MILLS
19 West 18th Street
New York
THE Suskana SILKS

# Special Sale of Misses' Washable Dresses

*Guaranteed Fast Color*

V271. Handsome dress of French linen, in white, pink, light and Copenhagen blue, or violet; waist, sleeves, belt and panel elaborately braided in white soutache, medallions of linen braid on net outlined with braid, and finished with crochet buttons.....**Special, 14.50**
Actual value, 23.50

V273. Stylish dress of linene, white, Copenhagen or light blue, pink or tan, neck scalloped and embroidered in white, panel and tucked sleeves embroidered with eyelets. Good skirt finished with fold.....**Special, 6.95**
Actual value, 11.50

V275. Dress of imported washable poplin in white, pink, tan, light or Copenhagen blue, collar and yoke of embroidery in eyelet pattern. Waist and sleeves with embroidered scallops and crochet buttons. Skirt plaited.....**Special, 8.75**
Actual value, 12.50

V277. Hand embroidered dress of imported washable poplin in white, tan, pink, violet, light or Copenhagen blue. Collar and cuffs scalloped and hand embroidered in eyelet pattern. Waist and panel elaborately hand embroidered and trimmed with crochet buttons.....**Special, 14.50**
Actual value, 23.50

V279. Stylish dress of checked gingham with striped border to match, in blue and white, pink and white, tan and white, or black and white coloring. Sleeves tucked, plaited skirt. Finished with buttons of material.....**Special, 5.95**
Actual value, 8.50

**Sizes 14 to 20 Years**

# Franklin Simon & Co.

FIFTH AVENUE
37th and 38th Streets
NEW YORK

**Spring and Summer Catalog of Women's, Misses', Girls', Youths', Boys' and Infants' High-Class Wearing Apparel will be ready early in March. Free upon application.**

**The Smartest Shapes** for Spring are included among the new Phipps models.

**The Phipps trade-mark,** insuring quality as well as style,

should appear in your hat. It means satisfaction and long wear.

# PHIPPS HATS

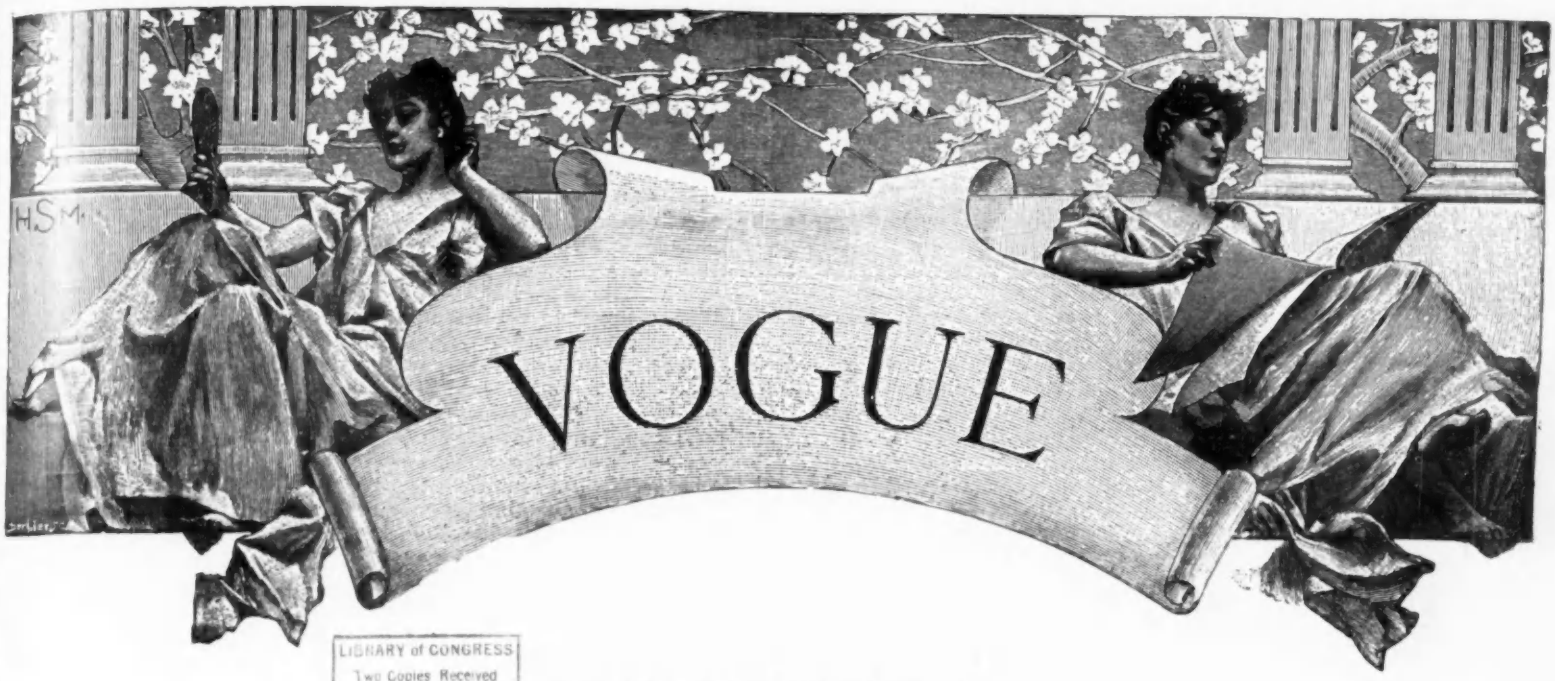
are on sale by all first-class milliners and department stores throughout the United States and Canada; also at Scott's, Ltd., 1 Old Bond St., Piccadilly, London.

**If you cannot be supplied** in your city write direct to

## C. M. PHIPPS

***RETAIL ESTABLISHMENT***

**41 West 38th St. New York**




LIBRARY of CONGRESS
Two Copies Received
MAR 5 1909
Copyright Entry
Jan. 4, 1909
CLASS B XXc. No.
180127
COPY B.

# CONTENTS

4 MARCH, 1909

Vogue Millinery Supplement—Page Illustration - - 363
Descriptions of the Illustrated Models - - - - - 364
Fashionable Spring Millinery for Children - - - 364
Straw Hats and a Lingerie Bonnet—Page Illustration 365
Charming Spring Hats for Little Maids—Page Illustration - - - - - - - - - - - - - - - - - 366
A Mother's Rest—Poem - - - - - - - - - - - 367
The Girl and the Dance—Editorial - - - - - - - 368
Mrs. Craig Biddle and Her Sons—Photograph of a Painting - - - - - - - - - - - - - - - - - 369
The Statuettes of Abastenia St. Leger Eberle—Illustrated - - - - - - - - - - - - - - - - - 370
As Seen By Him - - - - - - - - - - - - - - - 371
Monte Carlo—Illustrated - - - - - - - - - - 372-373
Glimpses - - - - - - - - - - - - - - - - - - - 373
Smart Fashions for Little Maids—Illustrated - - - 374
Attractive Play Frocks for Little Girls—Page Illustration - - - - - - - - - - - - - - - - - - 375
The Visit—Double Page Photograph of a Painting - 376-377
What She Wears - - - - - - - - - - - - - - - 378
Pretty Models for Small Children—Page Illustration 379
Seen in the Shops—Illustrated - - - - - - - - - 380
Smart Fashions for Children—Page Illustration - - 381
What They Read—Children's Books—Literary Chat 382
Attractive Paper Friezes for Nurseries—Page Illustration - - - - - - - - - - - - - - - - - - 383
The Children's Nurse - - - - - - - - - - - - 384
Dolls in Period Costumes and Native Dress—Page Illustration - - - - - - - - - - - - - - - - - 385
Seen on the Stage—Illustrated - - - - - - - - 386-387
The Well-Dressed Man—Illustrated - - - - - - - 388
Notes on Boy's Clothes - - - - - - - - - - - - 388
Answers to Correspondents—Dress—Etiquette - - 388
Descriptions of Fashions - - - - - - - - - - - 389
On Her Dressing Table - - - - - - - - - - - - 389
Concerning Animals - - - - - - - - - - - - - 389
Society - - - - - - - - - - - - - - - - - - - 390
Music - - - - - - - - - - - - - - - - - - - 391
Art - - - - - - - - - - - - - - - - - - - - 392
For the Hostess—An Easter Party for Children—Illustrated - - - - - - - - - - - - - - - - - 393
Wholesome Crackers for Children - - - - - - - 394
Vogue Points for Mothers - - - - - - - - - 384-394
Prescribed Reading Courses - - - - - - - - - - 395
Charity Is Expensive - - - - - - - - - - - - 395
No Commercial Use In Panama Canal - - - - - - 395
A Simple Nursery - - - - - - - - - - - - - - 396
Dainty Baby Frocks - - - - - - - - - - - - - 396
Vogue Pattern Department - - - - - - - - - - 398

## *Dress Specialties and Textile Number*

Vogue to be dated 18 March will be largely devoted to the description and illustration of Spring novelties in fabrics and the specialties of dress. The new designs in silks, cloths, laces, embroideries, ribbons, buttons, veilings and accessories will be thoroughly exploited in this issue. Apart from the fashion interest this number will also contain several illustrated special articles and the regular weekly departments. Bound in a colored cover. Price, 25 cents, at all news-stands.

# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers. We believe every firm and individual here represented to be thoroughly reliable, and should be obliged for an immediate report of any cause for dissatisfaction.

## BUSINESS NOTICES

Vogue is published weekly, on Thursdays, by The Vogue Company, 11-15 East 24th Street, New York City; M. L. Harrison, 11-15 East 24th Street, New York City, President; W. O. Harrison, 11-15 East 24th Street, New York City, Secretary and Treasurer.

Cable Address: "Vogue, New York."

Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Changes of address.—The addresses of subscribers will be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

Entered at New York City Post Office as second-class matter.

### RATES.

These cards are $1.00 per week, or $25.00 per year. Copy must be in Vogue office 12 days in advance of publication.

## Boas, Feathers, Etc.

**MME. APHE. PICAUT**
OSTRICH BOAS AND FEATHERS.
Repairing. Cleaning and Dyeing.
38 West 34th Street. New York.

## Bridge Whist

**"RAD-BRIDGE"** CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

**"RAD-BRIDGE"** LIFE'S BRIDGE PAD. 26 illustrations by "Life" artists in pad of 50 sheets. Space for more than 15 rubbers. 35c.; 3 for $1.00. Sample free.

**"RAD-BRIDGE"** IS THE STERLING MARK on Bridge accessories the world over. Lithographed score pads, 29 numbers; pad holders, Sets, etc. Send for illustrated catalog.

**"RAD-BRIDGE"** GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

## Cleaners and Dyers

**LACES DYED TO MATCH**
Gowns, Dressmakers' materials, garments cleaned, dyed. Madame Pauline, main office, 233 W. 14th St., N. Y. Branches: 21 W. 34th St., 3 E. 30th St.

**SCHWARZ & FORGER**
Cleaners and Dyers of Fine Gowns.
592 Fifth Ave.—1 East 38th St.
158 Bellevue Ave., Newport, R. I.

**LACES, CHIFFONS, BRAIDS** Dyed and bleached to match gowns. Garments cleaned and dyed. Out-of-town orders solicited. J. Bass & Co., 34 W. 29th St., N. Y. Tel. 1117 Mad.

**REES & REES**
New York, Boston, Philadelphia. Prompt, Efficient, Satisfactory Work. Main office and works, 232-234-236 E. 40th St., New York. Tel. 4561 38th.

## Confections

**JUST ENOUGH PEOPLE**
looking for the best in candy and salted nuts to rush HATCH, Broadway and 69th Street, New York.

## Corsets

**MME. GARDNER**
New French Hygienic Models. Individual design, superlative excellence in style, fit and finish. 373 Fifth Ave., N. Y. (Alvin Bldg.). Tel. 3426 Mad. Sq.

## Corsets—*Cont.*

**MME. ZUGSCHWERT**
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

**MME. SCHWARTZ**
CORSETIERE.
12 West 59th Street. New York.
Telephone, 4882 38th St.

**MME. BINNER**
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

**MME. ROSE LILLI**
CORSETIERE.
Corsets made in 24 hours for out-of-town patrons. 666 Lexington Ave. Phone 1131 Plaza. N. Y.

**OLMSTEAD CORSET CO.**
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22d St., New York.

**MLLE. T. L. DE VILLIERS**
Special Custom Made Corsets. Also for singers, horseback riders and maternity. 57 W. 55d St., New York. Tel., 6216 Plaza.

**THERESE HYNDS**
Corsetiere Co., 11 East 47th St. Strictly to order. Exclusive Models, unequalled workmanship. Style, Fit and Comfort guaranteed.

## Decorators

**Interior Decorating and Designing.**
Special attention given to cottage furnishings. Estimates furnished. Correspondence solicited. Mrs. M. S. Morris, 4 West 45th St., New York.

## European Shops

**DAMMRICK** for high-class tailor gowns at short notice, in Superfine Broadcloths from $50.00; Serge or Tweed Suits at $30.00. 50 South Molton Street, London W.

## Fancy Shops

**THE ARNOLD BAZAAR**
48 W. 22d St. Tel. 6835 Gram. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. Complete line of "Those 'Arnold' Goods."

**CHILDREN'S CLOTHES**
Ladies' Blouses, Thin Gowns and Negligees. Mail orders filled. Miss L. E. Preston & Co., 11 East 32nd St., N. Y., with Quiller, hatter.

**The Copeland Perfect Fitting**
Nether garments, negligees, blouses, etc. made to order. Smart, satisfactory, distinctive. Mrs. Copeland, Cambridge Bldg., 8th Av. & W. 33d St., N.Y.

**BABY SHOP** Infants to 6 years. Dainty Bishop's French waists or Panel dresses. Skirts to match. Baby boys' dresses; also first bloomer suits. Fanny M. Young, 44 W. 22nd St., N. Y.

**DORIS ADJUSTABLE**
New Gertrude Patterns, 15 in set, for baby long and short clothes. 50c per set. Lovely designs. Fanny M. Young, 44 W. 22nd St., N. Y.

**NEW OPERA HOOD** Taffeta, lace rosebuds $7.75; satin, chiffon rosebuds $10.00. All colors. Sent C.O.D. Trousseaux gifts. Prizes. Woman's Exchange, 431 St. & Madison, N. Y.

## Furs

**ANNUAL SALE**
Broadtail, Caracul, Pony, Seal Coats, Lynx, Mink, Ermine, Sable Sets. Exceptional low prices. A. H. Green & Son, 25 W. 23d St., near 5th Ave., N. Y.

## Gowns and Waists

**MME. GARDNER**
Every Description of Garments for Morning, Afternoon and Evening wear in exclusive designs. 373 Fifth Ave. (Alvin Bldg.). N. Y. Tel. 3426 Mad. Sq.

**MRS. BUSSE**
706 Madison Ave. near 66th St., New York. Evening, street and tailor-made gowns, imported and original designs. Evening gowns a specialty.

**Miss Manie Guion Thompson**
32 E. 58th St., N. Y. Misses' and children's clothes made to order. Coats, Hats and Bonnets. Ladies' Shirt Waists. Imported and original models.

**MME. ELISE, IMPORTER**
(Formerly with Doucet, Paris.) Street dresses and Directoire gowns a specialty. 59 East 29th Street, New York. 'Phone 4094 Madison.

**ANTHONY TUNA**
Ladies' Tailor and Furrier. Habits in cross or side saddle styles. Mail orders solicited.
20 East 33d St.

**M. COWEN CO.**
Importers. Ladies' Tailors and Furriers.
Habits of All Descriptions. Moderate prices.
7 West 38th St. Tel. 498 38th.

## Gowns and Waists—*Cont.*

**ATLANTIC CITY, N. J.**
U. A. MURRAY,
Gowns and Wraps.
1115 Atlantic Avenue.

**HELLESOE-STREIT CO.**
182 Michigan Ave., Chicago. Silk, Flannel and Linen Shirtwaists and Shirtwaist Suits. Exclusive Belts, Stocks and Collars. No Catalogue.

**MRS. PABODIE-JONES**
Evening, reception, street gowns, waists. Materials accepted. Imported designs. Altering. 210 W. 83d St., N. Y. Phone 164 Riverside.

**GEO. ELLIS** LADIES' TAILOR. Makes smart, plain, fancy suits from $40.00. Latest imported styles. Material accepted, designed. Moderate. 25 E. 24th St., N. Y. Phone 479 Mad.

**A SPECIAL MODEL GOWN**
For house or street wear, price $45. Also wraps, novelties, infants' wear, etc. Inspection invited. Mrs. Miltenberger, 501 Fifth Ave., New York.

**MISSES KELLENS** 134 W. 48th St., N. Y. Gowns and Coats for all occasions. Material accepted and designed. Mail orders without fittings. Prices moderate. Tel. 3043 Bryant.

**MISS J. AUSTIN**
Maker of Gowns for all occasions. Exclusive designs and perfect fitting. Moderate prices. 156 East 27th Street, New York.

**R. BRAUER**
Ladies' Tailor and Importer.
Mail orders solicited. Prices from $50.00 up.
136 W. 45d St., N. Y. Tel. 792 Bryant.

**THE MENDING SHOP** Dresses Cleaned, Pressed, Lengthened or Shortened. Shirt waists and gowns refitted. All kinds of Mending, Darning, Repairing. 26 W. 31 St., N. Y. Tel. 189 Mad.

**TAILOR GOWNS**
Remodeled to prevailing styles by J. H. Comstock, for the past 14 years at 57 West 28th St. Tailor suit, $60.00. Tel. 158 Mad. Sq.

**BERTHA**
Maker of gowns, blouses, etc.
Orders by post receive immediate personal attention. 41 West 36th Street, New York.

**De BAUN.**
Gowns, Waists and Neckwear novelties. Mail orders given special attention. 58 W. 23rd St., New York. Tel. 4945 Madison.

**MISS MANN** Maker of Gowns. Latest Models of Blouses and dainty Frocks for Southern wear. Children's Dresses made to order. 311 Madison Ave., Next to S. E. cor. 45d St., N. Y.

**JANE (Incorporated).** Originator of the Jumper, costumes for all occasions. Every facility for and personal attention given out of town patrons. 37 W. 59th St., N. Y.

**A. LUST**
Ladies' Tailor. Riding Habits.
Special attention given to mail orders.
30 W. 23d St., New York. Tel. 3639 Mad. Sq.

**THE MENDING SHOP**
Is now making Tub dresses and plain short waists. Latest styles at reasonable prices. 26 W. 31st St., New York. Telephone 189 Madison.

## Hair Dressing

**SATTLER'S**
Specialist in Hair Coloring, Hair Goods, Marcel Waving.
18 West 31st Street. Tel. 265 Madison Sq.

**ALEXANDER,** Marcel Waving, Shampooing, Hair-Dyeing, Scalp Treatment, Facial Massage, Manicuring in all its branches. 40 W. 34th St. (near Waldorf), N. Y. Tel. 3618 38th.

## Laces and Embroidery

**MRS. RAYMOND BELL** Importer of hand-made Irish laces; Carrickmacross, Limerick, Crochet and Point. Attractive neckwear novelties. 18 W. 33d St., opp. Waldorf-Astoria.

**The Scuola d'Industrie Italiane**
59 W. 39th St., N. Y. Exhibition and sale of Italian Embroideries and Laces. Florentine Art of Lace Mending. 10 a.m.-5.30 p.m. Tel. 4434 Bryant.

**CHIC ART ROOMS**
Original and exclusive ideas in art embroideries. Blouses to order. Real laces. Designing and stamping. 296 Fifth Ave., New York.

**ST. LEON—New York—Paris**
Largest Importer of Irish Lace Garments in America. Special Mail Order Facilities. 135 W. 45th St., N. Y. 'Phone 5292 Bryant.

## Massage

**MAUD WIHR** Swedish Specialist. Facial and Body Massage, Scalp and Hair Treatment, Hair Goods, etc. Toilet preparations. 9 E. 35th (opp. Altman's). Tel. 5367 Mad. Women only.

## Massage—*Cont.*

**ADELE CHELLBERG**
Swedish Masseuse. Face, scalp and body massage at ladies' residences. Obesity cases a specialty. 10 W. 98th St., N. Y. Telephone 760 River.

## Millinery

**MME. GARDNER**
Attractive showing of Model Hats from the foremost Parisian Modistes always on exhibition. 373 5th Ave. (Alvin Bldg.), N. Y. Tel. 3426 Mad. Sq.

**HOYT, MILLINERY**
Importer of Fine Millinery.
Correct Style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

**BURBY, MILLINERY.**
434 Fifth Ave., cor. 39th St. Tel. 389 38th St. Smart Paris Models from the prominent French Milliners, received weekly.

**MILLINER**
Artistic, stylish. Go out or take work home. Moderate. Feathers and Boas made, dyed, cleaned, curled. Morris, 126 W. 31st St., N. Y.

**THEILER, IMPORTER**
The Latest Millinery Creations from Paris in trimmed and tailored hats.
28 West 31st Street, New York.

**VISITING MILLINER**
Remodelling a Specialty.
Up-to-date trimming.
Prompt Attention. Dare, 9 E. 30th St., N. Y.

**GENARD**
Milliner.
Exclusive Models.
2190 Broadway, New York. Telephone, 6205 River.

**HODGES, MILLINERY**
Latest Designs.
Order Work a Specialty. Remodeling Parlors, 52 W. 38th St., New York.

**Maison Hume,** 57 Randolph St., Chicago (main floor Masonic Temple, opp. Marshall Field & Co.). Imported Millinery and Novelties at popular prices. Mr. Hume, formerly with Maison Nouvelle.

## Mourning Millinery.

**HENESEY**
Formerly Lillian Hurd. 424 Fifth Ave., Cor. 38th St. 'Phone 325 38. Specialties in Black Hats, Bonnets, Toques, Veils and Waists.

## Rooms, Ap'ts, Etc.

**69 MADISON AVENUE**
Newly appointed home, first-class, central. Rooms single and en suite. Electric lights, steam heat, telephone in every room. Southern cooking.

**THE ADRIENNE.** 319 and 321 West 57th St., N. Y. Quiet house, centrally located, excellent cuisine.
Miss Proudfoot.

## Selling Agents

**SELLING AGENT**
An idea how to dispose of a gown from an overstocked wardrobe. Write for particulars. 9 P. Burleigh, Canaan, N. H.

## Shopping Commissions

**H. GOODALE ABERNETHY**
Shopping Commission. No Charge.
37 Madison Avenue, New York.
23 Regents Park Road, London. 1 Rue [illegible]

**MRS. E. F. BASSETT**
145 West 105th St., N. Y. Shops for absent customers, free; suggests costumes, household furnishing, decorations, etc. Tel. 4122 Riverside.

**Mrs. Sarah B. Darling** Shops [illegible]
Mrs. Katherine A. Bidwell. Purchasing [illegible] Accompanying out-of-town patrons. No [illegible] References. Chaperoning. 51 W. 10th St., N. Y.

**CHINATOWN SHOPPING**
Kimonos, Mandarin Coats, waist and dress patterns. Exclusive Oriental Novelties, etc. [illegible] Winkheim, 219 Walnut St., San Francisco.

**CHICAGO SHOPPING** Will [illegible] anything for personal or household use. [illegible] efficient service. Circular, references. Mrs. O. Parmelee, 4914 Forestville Ave., Chicago.

**MRS. S. D. JOHNSON** Shops [illegible] with customers, without charge. Mourning fits furnished promptly and carefully. Telephone connection. 139 East 33rd Street, New York.

**MRS. VIRGINIA WARREN**
"Lyonhurst," Broadway and 76th Street. [illegible] for and with customers without charge. [illegible] ples and full information on request.

# SHOPPERS' AND BUYERS' GUIDE

## Shopping Comm.—*Cont.*

**MRS. VIRGINIA WARREN**
"Lingerie Shop," Bway and 76th St. Trousseaux a specialty. Gowns matched in hats, gloves, hose, shoes, bags & parasols. Information cheerfully furnished.

**MRS. F. W. WEIR**
General Purchasing Agent and Corsetiere. Front and back laced corsets made to order, $7.00 up. 730 5th Ave., N. Y. Telephone 2913 Col.

**PARIS AND NEW YORK SHOPPING.**
Tea Room and Novelties.
Mrs. H. E. Richardson, 9 West 21st St., N. Y.

**MRS. MARTHA ARNOLD,**
Office, 122 West 71st St., New York. Personal and household shopping of all kinds promptly attended to. No charge. References.

**MRS. B. SIRE,** Room 937–34 W. 33rd St., opposite Waldorf-Astoria, N. Y. Purchases made for and with customers, free of charge. References.

**MRS. F. N. DAVISON**
Registered Shopper in all lines. Shops for and with customers. No charge. Correspondence solicited. 225 W. 45th St., New York.

## Shopping Comm.—*Cont.*

**MISS HELEN CURTIS** 95 Fifth Ave., N. Y. General shopping for and with customers; no charge. House decorations, dinner cards, favors a specialty. Circular. Bank references.

**NEW YORK SHOPPING Free**
Experienced, reliable Shopper for out-of-town customers. Good taste and best values guaranteed. Miss G. Cate, 123 Fifth Ave., New York.

**MRS. M. L. WATSON**
Purchasing Agt., wearing apparel, household furnishings, flowers, steamer baskets, antiques, etc. No charge. References. 462 Convent Av., N. Y.

**MRS. W. de BECK**
Purchasing Agent of taste and skill; shops for out of town patrons. No charge. Experienced chaperon. 752 West End Avenue, New York.

## Special Notices

**WEDDING VEILS**
and Wreaths to order from $10 to $25. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 11 E. 33d St. With Quiller.

## Special Notices—*Cont.*

**Stenciling for Home Decoration**
Stenciling done or stencils sold.
Suggestions for Interior Furnishing.
Bowdoin & Manley, 546 Fifth Ave., N. Y.

**BEADS,** Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

## Tea Rooms

**THE FERNERY** 14 West 33d St., N. Y. BREAKFAST, LUNCHEON, AFTERNOON TEA and TABLE-D'HOTE DINNER. Tel. 2297 Madison. S. M. Tucker.

**THE LONDON TEA ROOM**
291 Fifth Ave., N. Y., bet. 30th and 31st Sts. Tel. 2877 Mad. Luncheon, Afternoon Tea, Dinner Parties. Catering for At Homes. Waitresses furnished.

**SUNNY SOUTH TEA ROOM**
Luncheon 12 to 2.
Table d'hote, 40 cents. A la carte.
3 West 38th Street, New York.

## Toilet Preparations

**WOMEN WHO APPRECIATE**
toilet articles of merit and rare sachets buy from Mrs. Copeland, Cambridge Bldg., Fifth Ave. and W. 33d St., N. Y. Send ten cents for samples.

**MYSTIC CREAM,** the original and perfect non-greasy Toilet Cream. A revelation to women who suffer with chapped hands. Write for sample. Ogden & Shimer, Middletown, N. Y.

**DERMA "CREME HELENE"**
The finest cream after automobiling.
If your department store does not handle, write Derma Co., Inc., N. Y. or 'phone 33 Stuyvesant.

**LIQUIDERMA,** Perfect Liquid Rouge. Cannot be detected. 50 cents per bottle at department stores, or by mail from Derma Co., Inc., 405 Broadway, New York.

**K. M. Brown's Pine Pilose**
The Wonderful Dandruff Cure and Hair Food. Positively prevents baldness. 55 cents, postpaid. K. M. Brown, 21 East 75th Street, New York.

**Perspirodor Cream** A toilet requisite; destroys all odor of the body instantly. Send 25c. for jar, or 10c. for sample. Perspirodor Co., 1 West 34th Street, New York. Agents wanted.

*The Perfect Pint of Stout*

It is Digestive

Finest and most wholesome. Builds up the system, and is excellent for invalids

*Send for Booklet*
LUYTIES BROTHERS, NEW YORK
Sole importers and agents for U.S.

The Best Bitter Liqueur

**Underberg**
The World's Best Bitters

Endorsed by connoisseurs everywhere for over 60 years, as the best Tonic-Cordial in the world. Try it.

*Sold Everywhere.*
LUYTIES BROTHERS
U. S. Agents, New York

**GREAT BEAR SPRING WATER**

"Its Purity Has Made it Famous."

Sold by good druggists and grocers.

YARNS — SPANGLES & EMB. MATERIALS. — JEWELS
**BEADS** FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry Silks and Wools, Lace Braids. EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860. Peter Bender, Importer, 111 E. 9th St. N. Y.
WHOLESALE & RETAIL

*Jessette* INC.

**High Class Millinery**

Models for the Trade

**4 West 33rd St., New York**
*(Opposite Waldorf)*

**Mac R. Sayre**

Corsetiere

*formerly*
*2 and 4 West 33rd Street*

begs to announce to her many patrons that she is

Now Located at
6 West 33rd Street
(Opposite Waldorf-Astoria)

where in a large and attractive store she will continue to present the well known and fashionable

**Wade Corsets**

*Tel. 3985 Madison Sq.*

and all afflictions of the skin "*A little higher in price, perhaps, than imitations, but a reason for it.*" Removes all odor of perspiration. Delightful after shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original). *Sample free.*
GERHARD MENNEN COMPANY, Newark, N. J.

**MME. APHE. PICAUT**
Ostrich and Fancy Feathers, Boas, etc.
REPAIRING, CLEANING and DYEING
38 W. 34th St., N.Y.
*Formerly 44 West 21st St.*

Our work has given satisfaction for over fifty years to many of New York's representative families. And we feel that it will also satisfy you.

*WELL GROOMED WOMEN EVERYWHERE USE*

**Paxtine**
**TOILET ANTISEPTIC**

Because it makes a bad breath sweet, the teeth, mouth, throat and person antiseptically clean, banishes all disagreeable odors, and remedies sore throat, inflamed eyes, and all catarrhal conditions.

A little Paxtine powder dissolved in hot water makes a strong antiseptic solution, with wonderful cleansing, germicidal and deodorizing power.

**At Drug and Department Stores, 50c. a box.**
**TRIAL SAMPLE FREE.**
THE PAXTON TOILET CO., BOSTON, MASS.

**Celebrated Corollas Hair Preparations**

**Tonic, $1.00 bottle**
**Cream, $1.00 jar**
**Shampoo, 50c bottle**
Over 30 years constant increase in sales on merit alone. Sold by all reputable druggists.

**H. W. Taylor & Co.,** Proprietors and Sole Manufacturers
34 East 22d St., New York

*Consultation and Scientific Treatment of the Hair and Scalp by Mmes. Taylor-Kaler, Specialists —Write for booklet*

**SEND NO MONEY**
**JUST YOUR ADDRESS**

In order to prove that Rheumatism, Indigestion, Constipation, Neuralgia, Deafness, Nervousness, Paralysis and Insomnia, in fact any ailment or pain due to congestion or poor circulation can be promptly relieved in your own home without drugs or medicines, we want to send you a **Vibro-Life.**

**Vibrator Free**
**Express Prepaid**

YOU decide whether to buy it or return it, and it costs you not one cent unless you keep it. Fully guaranteed. Try it ten days, then if you are fully satisfied with the benefit received, buy it, otherwise return it and we will pay the express charge. **Send no money now**—just fill in and mail the coupon. This offer and special price is for a limited time only, so write at once.

**EUREKA VIBRATOR CO.,**
Suite 532 C No. 1269 Broadway, New York City or Box 632, Brantford, Ontario, Canada.

I am interested in your Free Trial Offer, also Free Booklet on Health and Beauty.

NAME.....
ST. AND NO.....
CITY.....

Castle Hats
Distinguished for QUALITY & DESIGN
CASTLE
CASTLE
CASTLE
L. F. CASTLE CO.
583 585 587 BROADWAY
New York

# VOGUE
# MILLINERY SUPPLEMENT

EXQUISITE LACE HAT FOR A CHILD

# FASHIONABLE SPRING MILLINERY FOR CHILDREN

THE attractive new models in spring headgear for the little tots are shown in great variety as to outline and development.

The main contingent consists of filmy, billowy creations of sheer lace, handkerchief linen and batiste, lavishly trimmed with exquisite embroidery. There are bonnets of quaint design, à la Normandie, à la Bretagne, as well as little Flanders and English bonnets, and the dressy, picturesque Kate Greenaway, Charlotte Corday and Vigée Lebrun models are also represented, together with simple little rolling and straight brim sailor shapes, tall-crowned Mandarin hats, and voluminous lampshade shapes, as befrilled and elaborately trimmed as the article after which they are called.

One model of the last named variety, the lampshade, is entirely made of finely plaited little frills of Valenciennes edging, fine as spiderwebs. The symmetrical rows are closely lapped, the one over the other, and swathe every particle of the tall, straight crown and the broad, softly drooping brim. The garniture is effected by a full wreath of pale pink Malmaison roses, tied with trailing asparagus ferns, and a huge bow of soft, wide satin ribbon in delicate pink as well.

Equally attractive is a model on this order, in which only the brim is covered with Valenciennes plaitings. The crown, which shows the original beret contours, is outlined with a soft band of wonderfully fine Irlande lace, and its top is formed by a round, scalloped section of very fine linen, exquisitely trimmed with Madeira embroidery.

The original Charlotte contours prevail in a model with very large, bulky crown, and wide, floppy brim, stiffened with but a very few wires. Here the covering of the foundation is effected with shirred frills of linen lawn, only about an inch wide, each of them being outlined with a little picot edge in Irish crochet. A huge, sprawling, many looped bow of satin ribbon in a quaint tone of bois joli (the new terra-cotta-like old-rose tint) is posed over the right side of the hat, concealing almost all of crown and brim from view, and producing a very effective contrast with the snowy white of the material of which this model is developed.

Among the bonnets one of particular quaintness is of tulle in a deep, very beautiful shade of ècru—a charming little Normandie design, intended for a little miss of four. The entire surface of the bonnet is handsomely embroidered, showing an antique Oriental pattern done in old blue, beige, golden brown, light beige and deep, soft rose floss silk, and a little branch of dwarf apples in natural tones of ruby and soft, pale green, is placed over each ear, affording a unique and charmingly pleasing finish.

Another is made of golden brown satin straw, and shows cleverly modified poke outlines. The back portion of this model is intended to fit the wearer's head snugly, and is filled in with puffings of satin in a soft, pale tone of framboise (raspberry), distributed so as to form a large star of beautiful outlines. A band of the same satin, shirred and twisted in rope effect, outlines the sides and front of this charming model, and forms big, puffy choux over the ears, where the wide tie strings are secured.

Distinguished by particularly pleasing lines is a Kate Greenaway hat of finest linen, applied to a foundation of pale Myosotis (forget-me-not blue) taffeta. The crown and brim both are decorated with square motifs of fine filet lace and round embroidery medallions, set in the linen, and a large chou of pale blue baby ribbon formed by myriads of tiny loops serves for further ornamentation, decorating the front and left side of the crown. Instead of a crown band, a narrow galloon of fine St. Gall embroidery encircles the crown.

Satin straw in pale beige, interwoven with stray threads of gold, furnished the material for a lovely model, also in Kate Greenaway effect. The crown is encircled by and almost disappears under a full wreath of June roses in lovely tones of cerise and deep rose, which appear doubly vivid over an arrangement of loops of black velvet ribbon also posed about the crown. The outer edge of the brim is outlined with a narrow, plaited black velvet ribbon ruche, and streamers of the same are tied up with roses, and coquettishly knotted under the chin.

Then there is a tall-crowned, narrow-brimmed little model of deep golden-brown yedda, quite simply trimmed with a ruche of box-plaited velvet ribbon in a deep, warm tone of cherry brandy. A little cluster of water lilies is disposed at the left side, and the delicate greenish-white and soft cream tones of these flowers form an exquisite and most unique blend with the rich tone of the straw and the velvet ribbon garniture.

Plaid Sumatra straw in beige, old blue and dull green tones was used for a smart little bowl-crowned model with rather narrow, rigid brim. There is no other trimming but a bunch of hydrangeas in lovely tones of pale pink and mauvish blue, accompanied by a mass of foliage in soft, light tones of green, and these are placed in the centre front of the crown, reaching a little beyond its top, and reducing the somewhat stiff and rigid simplicity of this model to a large degree.

This is pre-eminently a season for babies' headgear. Prettier and daintier styles there never were, and they are, moreover, exceedingly varied, but all of them seem to be developed so as to strictly carry out the idea of throwing into relief all the charms of the infantile features. Particularly is this the case with regard to the little lingerie bonnets. The very daintiest of materials, such as sheer handkerchief linen and batiste, and lace of gossamer fineness, are employed for making them, and they are very frequently associated with exquisite, Swiss, English or Madeira embroidery—incrustations, insets, or applications—fine, delicately tinted flowers or ribbon arrangements. This latter, in soft, pale shades, affords a garniture which in loveliness and daintiness leaves nothing to be desired, and is just the thing for completing the charming ensemble in a harmonious manner.

Could anything sweeter be imagined than a little Dutch bonnet entirely made of narrow Valenciennes edging? It shows the original contours of the headgear of the women of Utrecht, being all in one piece, fitting snugly over top of head and ears, and at the back it lengthens into a gracefully sloping curtain frill, also made of joined rows of the lace. The garniture is effected by a sort of revers sewed along the front and side edge of the bonnet, or rather cap, and this is made of handsomely embroidered linen batiste, and decorated with Valenciennes medallions. Quaint rosettes of pale blue satin are fastened over each front corner, covering the joining of the long satin ribbon streamers, and a few satin grelots are suspended from each rosette.

Equally pretty is a little poke-shaped hood, for which Madeira-embroidered, fine linen furnished the material. It is scalloped daintily along the edges and is mounted to a foundation of soft, lustrous taffeta in the shade of the wild rose. Insets (square and oval) of very handsome filet lace decorate the entire top of the brim, while its under side is covered with puffings of chiffon in the tone of the taffeta, and the round centre section at the back is made of twisted and knotted, very pale pink satin ribbon, looking exactly like a huge, full-petaled rose. From this centrepiece issue trailing vines of maidenhair ferns, intersected with diminutive rosebuds (made of chiffon and satin ribbon); they meet in the centre front under a second, smaller rose-shaped ribbon ornament, and effect the most attractive garniture one can think of.

Then there are bonnets galore, in English and Dutch and Belgian styles, as well as little Bonne Femme ones, made of very fine Tuscan straw, of yedda, or of soft novelty braid, either in white, cream, or a soft, delicate tone of beige.

One that is particularly pleasing is made of supple Tuscan, over pale blue. It bulges out like a little cartwheel in the centre front, then bends down gracefully at the sides, and rolls up in a quaint revers at the back, thus making it close-fitting. Tiny rosette-shaped clusters of pale pink moss-roses, each framed with a little forget-me-not wreath, like a vignette, are distributed at intervals around the top of the brim section, and are connected, each with the other, by torsades of pale pink chiffon and ciel velvet ribbon, twisted in loose rope style. The under side of the brim, which is clearly visible, is covered with puffings of pale blue chiffon, alternating with inch-wide rows of the Tuscan braid, and is decorated with little roses and forget-me-nots, arranged in clusters at either side.

The little round hats made of straw are also in very great demand. If less elaborate and dressy, they are a great deal more serviceable than those made of laces and embroideries and spiderweb batistes. The majority of these models are made with medium large, bowl-shaped or straight crowns, with round brims, which roll either up or down, and the most attractive ones among them are of fine leghorn or milan, and quite simply trimmed, either with ribbon or a small amount of flowers.

One of particular loveliness is made of leghorn in a very delicate, soft, pale pink tone—a tiny affair, round and bowl-shaped as to crown, and with a narrow brim, which, being rolled up all around, appears still narrower. The sole garniture is a narrow ruche of box-plaited satin ribbon in cream white, which encircles the crown snugly, and two medium-sized cream silk pompons, rakishly poised at the left side.

Similar in shape and outline is a little model in pale blue, a rather dull shade, closely bordering on the antique tapestry blue, also made of pressed leghorn. Here the garniture is effected by a little wreath of cherry blossoms, with foliage, and a few ripe fruits, which lend a quaint touch of vivid color to the otherwise pale ensemble, and ties in the shade of the straw, embroidered with cherry blossoms, secure the hat under the chin.

The same shape is also shown in little models developed from lace and embroidery, and also in simpler effects for daily wear. For this latter category piqué, embroidered and plain, and heavy linen are frequently employed, and are very much in favor, owing to the fact that they launder so well and are of great resistance and durability. The little models have detachable crowns to facilitate the laundering.

# DESCRIPTIONS OF ILLUSTRATED MODELS

### SUPPLEMENT COVER

FINE, rare old lace, soft satin ribbon and dainty little roses furnish the material for developing the exquisite model illustrated on the Supplement cover—a combination which cannot fail to produce the most alluring effect. The shape is built on the quaint bonnet lines that were in vogue towards the end of the eighteenth and the beginning of the nineteenth century, and consists of a very large and quite high crown, succeeded by a soft brim section, formed by lace frills, which affords the most delightful frame imaginable for soft, youthful features. The crown is swathed with several closely applied, plaited frills of wide Alençon lace, arranged so as to fall in soft waves that suggest sea-shells, and its top is overlaid with a section of exquisitely hand-embroidered, sheerest linen batiste, which [illegible]nds in medallion-shaped points, confi[illegible] the fullness of the lace-frills over [illegible] side crown. The brim shows two frill[illegible] the plaited lace, the one applied over t[illegible]er, and separated in the centre front b[illegible]ans of a wired little Louis XVI bow [illegible] satin ribbon in palest sky blue, accompa[illegible] by a few little pompon roses in a de[illegible]tful tone of pink. One frill falls soft[illegible] over the forehead, while the other is tack[illegible] back to the crown. The joining of cr[illegible] and brim is concealed by a double gar[illegible] of the little roses, arranged over a fo[illegible]tion of shirred and puffed, pale blue sa[illegible] ribbon, which daintily encompasses the [illegible]wn, the soft, pale tints of roses, ribb[illegible] and foliage blending wonderfully with th[illegible]my, billowy white of the lace, and cre[illegible]g a lovely ensemble.

UPPER LEFT.—Leghorn hats were never more in favor than they are this season, and this is not at all surprising, considering the fact that their great flexibility and pliancy predestinates them directly for the fancifully curved and bent Directoire effects. For the charming little model here pictured, a shape of pale cream colored leghorn was selected, one with a tall, slender crown, of the same circumference from base to top, and a broad, supple brim which shows the same width throughout its expanse. This latter is flatly folded back in the front, forming a wide revers, which keeps close to the crown—the soft weave of the straw facilitates this treatment very much—while at the sides it is bent down deliberately, curving inward in scoop effect. This forces the back portion, which comes away down to the nape of the wearer's neck, to stand out wide, describing an almost perfect circle. Dainty little June roses in deep crimson, pale rose and very soft, delicate pink, with tiny buds and graceful sprays of maidenhair ferns are disposed at either side of the crown, also extending over the reversed front section of the brim, apparently holding it in place over the side crown. Their loveliness of coloring is effectively offset by wide velvet ribbon in deep black. It is arranged over the front of the crown and caught down with the flowers, and extends over both sides of the brim, to be tied into a large-looped, simple bow, with long ends, at the right side under the chin.

UPPER RIGHT.—A dainty little midsummer hat for a little girl is shown in this illustration—the ideal thing to go with simple tub and lingerie frocks. It is developed from very sheer handkerchief linen, lavishly trimmed with Madeira embroidery, and not only looks exceedingly attractive and delicate, but also has the very decided advantage that it is easily and conveniently cleaned when soiled. The crown is slightly conical, very wide, and finely shirred at the base, and comes into a softly rounded-off point at the top, and the brim shows the same width all around, is finished with a shirred facing of the batiste, and outlined with a shirred frill of the Madeira embroidery. Simple and dainty like the entire hat is the trimming. This is effected solely by means of a crown band of wide, supple satin ribbon in a pale apple-blossom pink, which terminates at the left side under a big, many looped bow of the same material.

LOWER.—Loveliness of outline and charming originality of design are the dominant features of the model here illustrated. It is intended for little girls of six or thereabout, and will make an ideal afternoon hat, being both dressy and serviceable. The shape is of fine leghorn in a rich, ripe wheat tone, and shows the characteristic Bergère contours in the wide, floppy brim, which droops slightly throughout its circumference, and considerably more so in the middle front and back, being a splendid shade-giver, and producing a profile line of great beauty. The trimming is charmingly in harmony with the simple, attractive development of the hat. It shows a series of little rambler roses in several tones of pale and deeper pink, singly applied so as to encircle the entire outer edge of the brim with the small, soft green leaves forming the connection. A second, similar garland of little roses is arranged about the base of the crown, encircling it snugly and indicating the unique line created by the association of crown and brim—the crown rises slenderly from the latter, spreading out towards the top, where it is softly rounded off. Wide black velvet ribbon adds just the correct finishing touch to the lovely ensemble. It folds double in the centre front of the crown, and twists gracefully between the roses, accentuating their soft, clear tones as well as that of the leghorn, and droops over the back of the brim in two long streamer ends—the characteristic of all Bergère hats.

STRAW HATS AND A LINGERIE BONNET

FOR DESCRIPTIONS OF HATS SEE PAGE 364

ALl the quaintness and grace of the Rococo period is embodied in this lovely model, a recently imported Paris design, intended for a little girl between six and ten years of age. The shape is of very fine leghorn, the most attractive and most serviceable material for children's wear, in the characteristic deep yellow tone found only in the best material, and it consists of a straight crown, a little over medium hight, and a brim of even width all around, which is allowed to droop at will at the back as well as at the left side. In the centre front it is folded back flatly, forming a revers that effects a graceful, upward curve.

The brim revers is held in position, and connected with the crown by means of a little, tight cluster of large, cup-shaped roses in the loveliest Malmaison tints—the delicate pink of the sea-shell combined with soft creamy white—framed by foliage in deep, somber greens and brown, and a similar cluster nestles against the crown at the left side, the long, thick, thorny stems of the roses being gracefully twined about the back and right side of the crown. The lovely color combination of soft pink, deep green, brown and rich wheat color is charmingly completed by the addition of black velvet ribbon, which decorates the back of crown and brim, forming long, unconventional loops.

A New model of charming grace and originality is pictured in this illustration—a hat for spring and early summer wear, for a child from four to eight years. The shape of novelty straw woven in a basket design, and in a beautiful, deep tone of écru, shows poke bonnet outlines in modified form—a tall and slender, cylindrical crown, succeeded by a brim, which is short and close-fitting at the back, rapidly increasing in width from this point. It is sharply turned up at the sides and in the front, forming a curved revers, which runs out into a shallow point in the front, where it reaches its widest part, and effects a delightful silhouette, the loveliness of which is enhanced by the garniture. This is effected by means of soft, pure white satin ribbon, tied into a simple but extremely ornamental bow, and disposed over the top of the crown at the left side, so that the hight of this model is considerably increased, and the vacant part between crown and brim revers is effectively filled in. Over the centre knot of the bow, gracefully and jauntily drooping over the reversed brim, a little branch of cherries is disposed. They show beautiful, ripe tones of garnet and scarlet, and blend wonderfully with the foliage in somber green, the deep brown tone of the woody stem, and the pure white of the ribbon trimming.

CHARMING SPRING HATS FOR LITTLE MAIDS

# MOTHER'S REST

*When Mother rests, what is it latticed through her dreams,*
*Held overhead like tracery on sunlit streams?*

*Down through the darkening halls she hears the ceaseless beat*
*From the white room above, of little, pattering feet.*

*'Tis the same wondrous journey taken o'er and o'er,*
*For boundary line, the high knob of the nursery door.*

*Sometimes with interruptions in the well-known path,*
*Of bumps, and cries, and kisses—the sweet aftermath.*

*Then, as the twilight deepens,*
*And its silvery light without*
*Lulls the heavy-headed flowers,*
*Calls the bats and gray moths out—*
*Along the little twisty lane*
*And through the sweet night air,*
*Will creep the sand-man, shod with stealth,*
*To climb the nursery stair—*

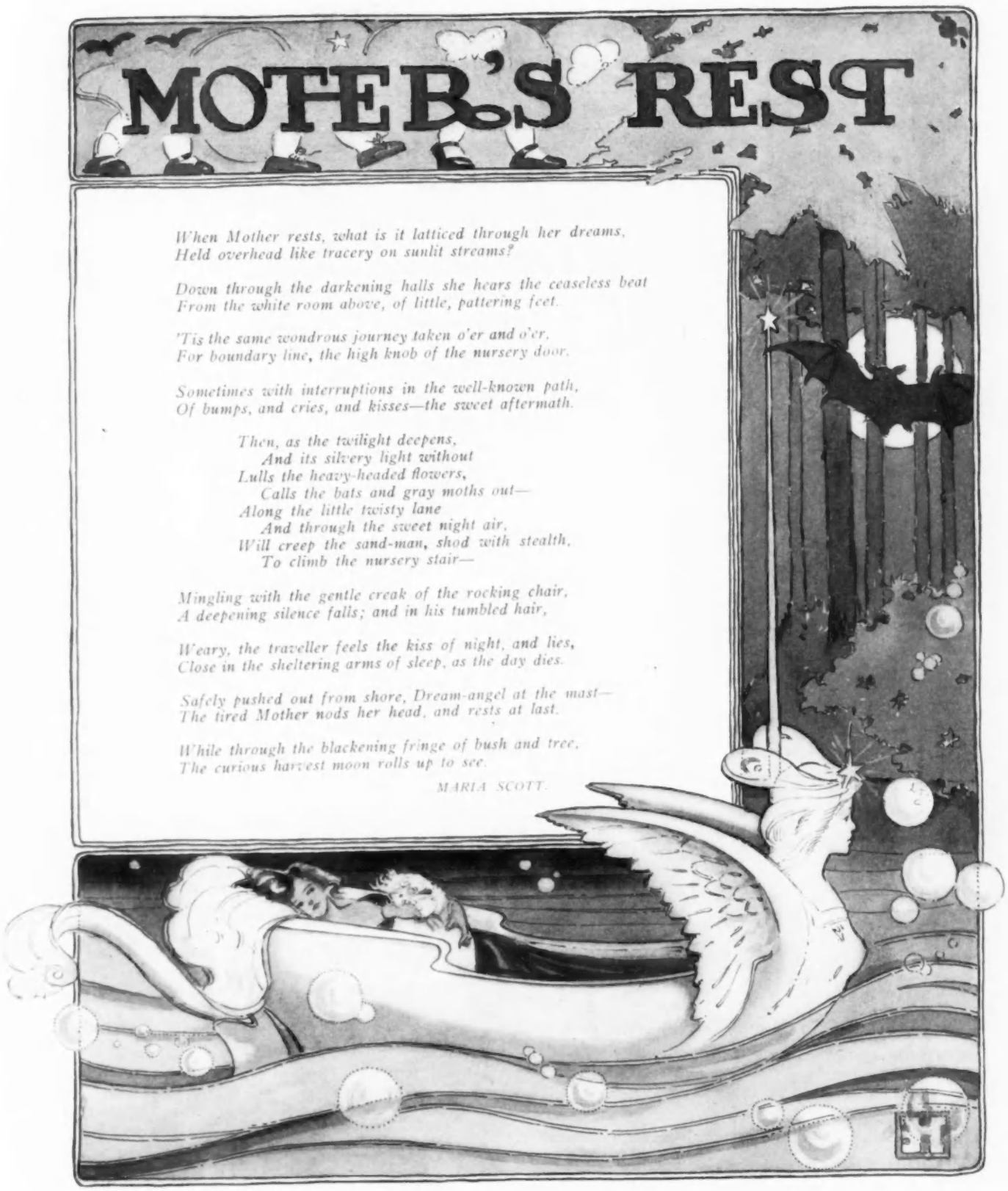
*Mingling with the gentle creak of the rocking chair,*
*A deepening silence falls; and in his tumbled hair,*

*Weary, the traveller feels the kiss of night, and lies,*
*Close in the sheltering arms of sleep, as the day dies.*

*Safely pushed out from shore, Dream-angel at the mast—*
*The tired Mother nods her head, and rests at last.*

*While through the blackening fringe of bush and tree,*
*The curious harvest moon rolls up to see.*

MARIA SCOTT.



## THE GIRL AND THE DANCE

A Recently made comparison of data, collected at different times and under differing circumstances by Settlement workers, special amusement investigating committees, social welfare leaders in commercial houses, and other groups of philanthropists, has shown, beyond peradventure, that the girl of the people insists upon dancing. In vain are reading rooms, and other wholesome but inactive diversions provided for her; she craves the athletic exercise and excitement offered by the dancing class and the dancing hall, and she finds in them the only opportunities for social life, in the sense that other classes understand it, that a girl of the tenement and cheap boarding house can attain. To the shame of the great public, which spends millions annually on trying to reform the natives in foreign countries, this very human desire for social enjoyment has been utterly ignored, even by the Settlements planted in slum neighborhoods for the express purpose of bringing light into the dark lives of the tenement population, and now that it has been brought to public notice through the intelligent work of one woman, it is fervently to be hoped that reform will be forthcoming. With an irrepressible longing for the music, the lights and association with her fellows, after the dull day of toil in the shop or factory, and without supervision of any kind, is it unnatural that the girl over sixteen should go to any dancing hall or class that comes within her means? And if the places happen to be bad for her—which the majority, both of the summer and winter variety are—is it not the community, rather than she herself, which is to blame?

The children of Mammon have been quick to perceive how this wholly natural desire on the part of young women could be turned to financial account—the profits of scores of halls amounting to something like 33 1-3 per cent.—and yet, while the girls have danced, and the professors, so called, have raked in the shekels, the foreign and domestic missionary societies, the Settlements, the Epworth Leagues and the King's Daughters have gone by on the other side, without so much as taking the trouble to inquire what the underworld girl does with her leisure time.

The problem of the dance hall, and what it stands for as a social factor, is one that is present in every community where there is a slum population and an influx of girl labor, but especially is it a matter of supreme moment in cities such as New York, where it is roughly estimated that about forty per cent. of the girl residents are not natives, and, therefore, have not even the often inadequate protection of the poor home.

One means of bettering the situation projected here is to establish a number of decent dance halls, and to arouse public opinion to correct by legislation such evils as liquor selling and objectionable dancing, but the first great need is a widespread realization that the working girl requires a social life of the same kind that girls of other classes enjoy, and not one that is dominated by religious associations and Settlement's notions of what her recreation should be. The girl of the wealthy classes, who has over-abundant opportunities for what is craved by all normal girls, like her poorer sister, would decline the reading rooms and the stupid games, if any attempt were made to confine her to such forms of entertainment, and the poor girl's attitude is none the less reasonable.

Since parents who find it difficult to make both ends meet cannot give their daughters the social life they should have, the community, either by public officers or through the services of philanthropic groups, should realize that girls must have amusement and help them to obtain it in innocent forms. Certainly this is a matter of more supreme moment than trying to make Methodists out of Chinamen.

MRS. CRAIG BIDDLE AND HER SONS

FROM A PAINTING BY CLAUSEN COOPE

# THE STATUETTES OF ABASTENIA ST. LEGER EBERLE

For several years Miss Eberle has been recognized as one of the most talented of the group of clever young American women sculptors, but within the past few years she has adopted a line of work in which she has the field to herself, and this work has brought her into even more prominence, so great has been the admiration and appreciation which it has aroused wherever shown.

Always very fond of children, Miss Eberle has devoted much attention to them as models, and aside from the charming little busts and statuettes which she does to order, and which are in great demand, she began some three years ago a series of studies of little East Side children, at first for her own satisfaction. But the first of these studies which she exhibited aroused such favorable comment that she has continued, and now she has a whole series to her credit, with many others in view.

Being somewhat tired of the conventional portrait busts and statuettes she had been making, and anxious to find some subjects more natural, less conscious than the children of luxury, she began her visits to the lower East Side, and soon discovered that here would be models in plenty, and of a most attractive and interesting type. Their confidence must first be gained, but with Miss Eberle, loving children as she does, this was neither a long nor a difficult task. Soon the children of the neighborhood selected became great friends, flocked about her when she appeared, and were their own most natural selves with her. Sometimes she made little sketches of them on the spot, sometimes she merely hurried home and recorded her impressions in wax, which later would be developed into plaster and finally bronze. Now scarcely a Saturday morning passes that they do not come in parties ranging from three to six or seven to her studio in the vicinity of Washington Square, and pose for her if she wishes. If not, they make themselves quite at home in the studio, asking droll questions, or making funny comments.

From these little models Miss Eberle fashioned her Child on Roller Skates, which has been on view at a number of exhibitions, The Fairy Tale, a child with a rapt expression as she listens to one of those stories beginning "Once upon a time," which have delighted children for years, and will continue to do so, let us hope, for many more years to come. The Girls Dancing, shown in one of the accompanying illustrations, is full of motion, of light, airy grace, and the little faces too are wonderfully expressive.

Although Miss Eberle as a child modeled flowers instead of making the mud pies of the ordinary child, she had no youthful idea of becoming a sculptor, nor had any of her family any such plan for her. She intended to be a musician, and studied music seriously.

CHILD ON ROLLER SKATES

A native of Iowa, she spent much of her childhood and girlhood in Canton, Ohio, where her musical studies were carried on. One day, quite by chance, and to amuse herself, she modeled a head. A physician and friend saw it.

"I have a patient who does that sort of thing," said he. "You must meet him."

Miss Eberle did meet him, and he was so enthusiastic over the head she had done that his words first suggested the idea of her being a sculptor to both her and her family. She began studying, and eventually came to the Art Students' League of New York, and worked under George Gray Barnard.

There have been no other artists in her family, but Miss Eberle thinks her talent may possibly come to her from some of her medical ancestry, for it is said that famous surgeons' descendants often show ability in modeling. Among her relatives who have been distinguished in medicine is a great great uncle, a celebrated surgeon, who was one of the founders of the medical department of the University of Pennsylvania. Miss Eberle's father was an army surgeon, and she spent some time with him in Porto Rico, where she found some interesting subjects.

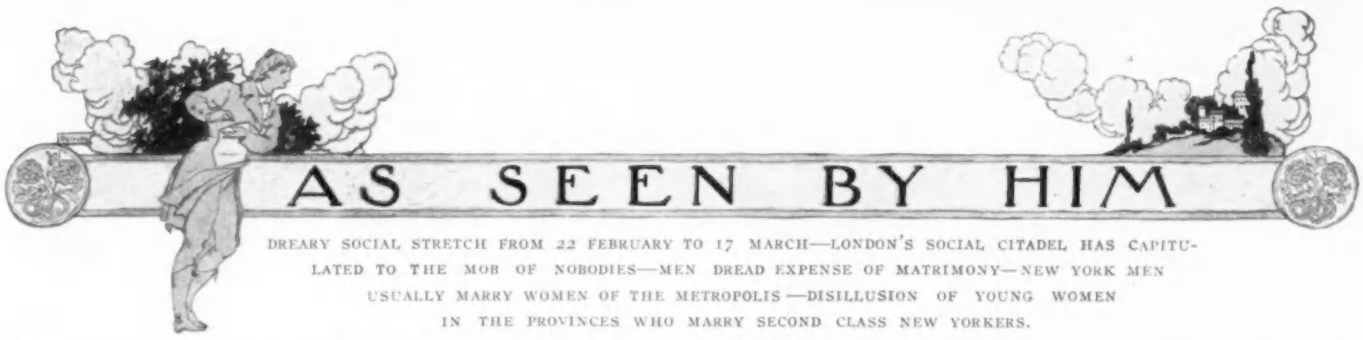
In addition to the children in street scenes and effective portraits, one of which is little Miss Katherine Clark, with her beloved Teddy Bear clasped in her arms, here reproduced, Miss Eberle has recently begun a series of mothers and children, which show much insight and tender appreciation, as well as the strong, vigorous modeling for which this young artist is distinguished. In quite a different vein is the exquisitely graceful Bacchante, a recent work, and now done in bronze. A friend of Miss Eberle's once remarked to the writer that this young artist could think up enough subjects in a week to keep any sculptor busy for a lifetime, and certainly there is no limitation to her choice of subjects.

Her studio is at the top of one of those old houses in the vicinity of Washington Square which are so attractive, but which, alas, are rapidly being torn down to make room for modern apartment houses. Large windows and a skylight afford the proper north light, and although evidently a workroom, the place is attractive and homelike as well. The prevailing color is a dull green. On a high shelf along one wall are a number of plaster models and one or two of the bronze reproductions of Miss Eberle's delightful little statuettes, including the Girl on Roller Skates. One of which Miss Eberle is perhaps especially fond is Bubbles, a child blowing soap bubbles, and charmingly graceful and effective.

Miss Eberle spent last summer in Italy, and especially in Naples, where she had a number of bronzes of her work cast. She went into the factory herself and superintended the operations, to the amazed interest of the Italians, to whom a woman there for that purpose was an absolute novelty, and an object of great curiosity. She spent some time in ill-fated Messina less than three months before the terrible disaster which ruined that city and destroyed its beautiful cathedral, with the wonderful mosaics and carvings. She has all the usual artist's love for Italy, but was too busy seeing its sights and attending to her bronzes to seek out models, even among the picturesque Neapolitans. So we must wait until another visit for any representations of foreign children, save such as abound in the less picturesque settings of our own East Side.

KATHERINE CLARK

GIRLS DANCING



# AS SEEN BY HIM

DREARY SOCIAL STRETCH FROM 22 FEBRUARY TO 17 MARCH—LONDON'S SOCIAL CITADEL HAS CAPITULATED TO THE MOB OF NOBODIES—MEN DREAD EXPENSE OF MATRIMONY—NEW YORK MEN USUALLY MARRY WOMEN OF THE METROPOLIS—DISILLUSION OF YOUNG WOMEN IN THE PROVINCES WHO MARRY SECOND CLASS NEW YORKERS.

AS a penance, I suppose, I am obliged to remain in New York or its vicinity for a part of Lent. On the February holidays I did the conventional thing and opened the country house. I took the Southern trip early, but I confess that this rushing to the semi tropics is not judicious except in the very late spring. You become accustomed to a warm or a mild climate and then come back to the land of ice and snow and chilly winds. Although we have had a mild winter in the vicinity of New York, we are warned we shall catch it before the first blades of grass begin to peep from the brown and bare earth.

Naturally all gayety is at an end. One hears of nothing but plans for Florida and for Europe, and each departing ship for the Old World has a large passenger list.

### London an Easy Mark Socially.

However, there is to-day so much interest in country life that this alone keeps many in the United States. Only a few who are always seeking for excitement care to go to London in June. For my part I have little desire for London in the season, as it has lost much of its prestige. Many English people and not a few Americans who have lived on the Continent complain that London is too expensive and that it is overrun with social climbers. At one time the siege of London was not an easy matter. The citadel had to be stormed, but to-day the gates are thrown wide open.

London is much better in the autumn. Then you have the new plays and the little season. You meet all your friends and you go to the country or up into Scotland for jaunts. The climate is not trying then, while in June the weather is frequently stifling.

### Metropolitan Diversions.

Entertaining in town has dwindled to bridge and sewing classes and dinners and musicales and a few charity affairs. Lady Constance Richardson, to whom I have previously referred, has danced with bare feet on several occasions. She is graceful but not startling. Unfortunately she fell into the hands of the Philistines and was considerably advertised; indeed, at one affair she had to contend with the attentions of the flashlight man and several inquisitive reporters who were repulsed at the door.

### The New York Man and Marriage.

Engagements are few and the list of Easter weddings is not a large one. Men insist that they cannot afford to marry unless they espouse rich girls. Too much is expected of householders in these days. The New York men, as a rule, unless very wealthy and quite assured in their positions, avoid marrying young women from other cities or other sections because their aspirations have no limit. Now and then there will be a marriage between those who live in great centres, or New Yorkers will wed young women who have been in the metropolis a good deal or who are identified with Newport or some fashionable resort. The second class New Yorker can go forth to the south, to the east or to the west, and he is immediately a lion. Sometimes I receive letters from other cities telling me of this or that man who is being entertained right and left, simply because he is a New Yorker, but who is absolutely nobody here.

### Sad Social Disillusionment.

Then should this person marry a lady from the provinces, unless she is a very sensible and wise young woman, her life is apt to be most unhappy. Thanks to the daily newspapers, the great hostesses of New York are known all over the Union. Some persons even read with avidity the flippant vulgar periodicals which purport to give inside news. They call some dignified women by their "little names," and their readers fancy they are well acquainted with these personages. Of course, each woman marrying a New Yorker fondly imagines she is to be at once introduced into that set. She is perhaps a "leader," as they say at home, and she goes forth from her native heath ready for the conquest of Fifth Avenue. I have known more than one case of this kind, where bitter disappointment resulted in marital unhappiness and divorce. A woman who really loves a man is above such pettiness, but love matches are now somewhat rare. We scoff at the methods of Continental Europe, but there is some wisdom in them. Much of our romance is a mere pretence. Even in other walks of life we find the same unbalanced spirit. Matrimony is not regarded as sacred, and, as in a recent rather widely discussed case of this sort, so-called "ideals" which are theatrical and false, and which can only mean one and the same old thing, have been applauded. After all, marriage is a serious matter, and not a trial trip. Very few American women are so immature and unsophisticated as not to understand its obligations. One church makes matrimony a sacrament and other denominations are considering the wisdom of following this example. Perhaps one feels a little pity for the western or southern bride who as a young woman was a personage in her own town or city, when she is swallowed up in New York. She may know this or that person or perhaps a half-dozen or more whose names are in the Social Register, or she may be exiled to Harlem or the higher West Side, or, worse still, to Brooklyn, or again, she may lead a lonely existence in an apartment or an hotel. She may go to the Charity ball, walk around the Horse Show and see the lions in their cages (as some one has rather brutally expressed it), or gaze at them at the Opera or in the tea rooms of fashionable hotels. She finds other women like herself, and after a while perhaps she develops a little set of her own, and she dines out and plays bridge and gives luncheons and dinners and works her way slowly up. But her marriage must be more even than a success financially in order to obtain a social position that in any way resembles the one she held in her home town or city.

### Revival of Bridge.

There is, I believe, a revival of bridge. It always comes in Lent. One of the penances imposed on certain people was that of silence. Hence the retreat, as it is called, which is a species of religious exercise where you retire to pray, to meditate and to keep your peace.

A woman told me the other day that she regards bridge as "missionary." It prevents gossip and scandal mongering, as it imposes silence. Here is a point against the reverend gentlemen who objected to it, without knowing anything about it. All this silly talk about vast losses at bridge is absurd. You cannot lose a great deal even if you do gamble, and few people play for high stakes. Many only contest for prizes, which method has always had the approval of the religious, when it was employed in church raffles. Those who do play for money are usually in the same set, and their winnings and losses about balance at the end of the season.

Everyone plays and prizes are the exception. There are little coteries in Paris in the American colony—if that can be said to exist now—where it is bridge morning, noon and night. But the stakes are not high, although one may lose twenty or forty francs, or perhaps fifty.

### Morals and the Stage.

In fact, in many ways we are more moral. When we make slips, our skeletons are immediately exposed. We live in the full light of publicity, and we are consequently a little more careful of our conduct. Philadelphia was absurd when it registered a protest against Salome. The story is not pleasant, and the music is voluptuous. But it had accepted Wagner, and some of his operas teem with immorality of the worst kind. I confess a few of the current plays are a bit strong, but those which offend are more vulgar than immoral. And, after all, they are not new. Paris has been having them for years, and we go over there and see them with evident relish. They are perhaps a bit more true to nature, and are more realistic. But in the abstract, nothing is more immoral than Camille or than many of the Dumas and Sardou plays, which we have been sitting through for years. And as for the qualms of managers concerning immoral or supposed prurient plays, I can only remark that withal it is merely a question of box office receipts. It depends on the clientele. Those who go to see Miss Maude Adams, Miss Barrymore, John Drew, Miss Maxine Elliott and Gentlemen from Mississippi and Men from Home are not the steady patrons of Miss Anna Held, Walters plays, or even Mrs. Leslie Carter.

### Adorable Toes Rare.

And as for Lady Constance's toes, I was delighted to see them. Angels do not wear shoes, and these Greek dances are far less immodest—if immodest at all—than the display of charms on the bathing beach of any of our resorts in summer. And then Lady Constance has nice toes. She has been a sensible woman, and she has not worn impossible shoes and boots and her toes do not lap over and her feet are not deformed, and I am sure—from what I could see when she did three very poetic dances at Signor Bosco's Musical tea, a fortnight ago—that she has never required the attentions of a chiropodist. And I ask pardon of many of the fair sex, and particularly of my own compatriots, but I must confess that perfect feet are not among the beautiful attributes of many American women.

# MONTE CARLO

(From Our Own Correspondent)

SPLENDID GOWNS WORN IN THE EVENING—PLAIN DAY DRESSING—EXTREME FULLNESS THREATENS—SOME SMART WRAPS

THE first night of the opera season, which opened this week, was unusually brilliant from the dress point of view. Of an odd, striking beauty, yet so simply worn it seemed without exaggeration, was a toilette of the Countess de Becdeliévre, which outlined gracefully her slender figure. It was a cuirass-like tunic of black tulle entirely covered with an embroidery of black tubes and clair de lune beads. Glimmering through it was a fourreau of soft white satin. About the square décollette of the corsage was posed a bertha of fine Chantilly lace embroidered in threads of gold and silver, outlining the design. Under the scalloped edge of the lace was a narrow gold fringe. There was a glint of silvery green, a faint glow of rose, that matched the pale pink of the roses that were set at each ear.

The serpent train of the satin skirt, falling into folds with the point of the tunic, was hemmed with a border of the gold and silver embroidered lace mingled with jet and clair de lune beads.

### EMBROIDERED NET OVER SATIN

A tall blonde woman wore a chic gown of white satin under a second one of white net embroidered in coarse silk in a heavy raised design of large flowers; petals and centres were of gold threads. This over-dress opened on the two sides, shaping a chasuble in front, falling like a court train behind, and lightly held at the round waist line by a soft belt of violet silk fastened by a long bunch of purple orchids.

### FORECASTS

The splendid gowns worn at the opera, the play, and at dinners are in marked contrast, at the present moment, to the quiet of daytime gowning. And in this evening elegance it is plainly evident that the strained note of extravagance in form, seen for a short time during the last season in the sheath gowns with their bobbing trains, is at an end. In the new gowns the sleeves are close, short, or long; the corsage well defines the figure, but the waist line has fallen to its natural place; the skirts fall free, sweeping in ample width at their hems. In this time of seeking for novel effects it is possible, however, we are to be led into other eccentricities of form. Indeed, from hints that filter through the close-locked doors of the designers' ateliers, and from flying straws that show the direction of the wind, one is tempted to predict an epoch of extravagance of over much fullness. Here, already, I have seen smart women wearing robes de styles, and the designer of a great Paris house allowed me a glimpse of drawings of paniered gowns to be launched in the summer. The new silks, striped and brocaded, copied from 18th century designs, inevitably suggest flowing skirts over open tabliers, or short scant ones with bouffant paniers.

### A REVIVAL

Exactly like an Alfred Stevens portrait was a woman last night at the Casino wearing one of these silks, stiff-set, flower bouquets on a pale green-tinted ground. The skirt was long, gathered a little to a pointed bodice and opened over a tablier edged all about with a two-inch band of plain silk, gathered at the edges over a small cord. The short sleeves were lace frilled from the elbows. A ribbon of black velvet banded her throat. Her hat, even, was quite in harmony with the picture of the time she suggested; small, above her bouffante hair; lifted a little at one side with drooping feathers. She was exquisite!

A striking evening toilette worn by the Countess de Becdeliévre—Monte Carlo.

### A VERY SMART BRIDE WARDROBE

The young bride of Baron Maurice de Rothschild, who has been staying at the Hotel de Paris, has worn exquisitely fashioned gowns, wraps, and hats. She was smart one morning walking in the Casino gardens in smoke gray, satin-faced cloth, made into a short plaited skirt and a long coat. Two inch wide bands of satin covered cords, wrought into a lattice work, trimmed the coat. They passed over the shoulders in straight lines that finally met below the hips apparently supporting large, pocket-shaped motifs of the braid. The coat left open in the warm sun showed a waistcoat of coarse grayish linen fastened with black jet buttons. Her hat, of extremely coarse black straw, of an odd, lamp shade form, had a great rosette of black tulle pricked with a jet cabochon. Little bright red roses were set primly all along the edge. This touch of contrasting color was continued in her parasol with its long handle of black ebony. Another morning she was in white serge, carrying a black handled parasol of cerise silk that matched her hat of cerise tulle trimmed with a thick bunch of paradise feathers.

### SILVER EMBROIDERED NET OVER BLUE SILK

At dinner, one night, I saw her in a charming toilette of sky blue Liberty silk covered with blue mousseline de soie striped with silver-embroidered net. Belted with blue was the tiny baby bodice shaped extremely low, and fulled to a narrow band of blue silk embroidered with silver. Above it rose a modestie of daintily shirred white tulle shaped into a youthful round. Pushed low over her eyebrows her hair was simply banded with blue ribbon. A second dinner gown of coral crêpe showed an odd draping of the bodice. Bib shaped in front, with an opening for the head, it was adjusted with long ends crossed in the back to turn again to the front; knotting once at the waist line, they fell nearly to the hem of the skirt. The rounded ends were heavy with a coarse silk embroidery and a narrow line of embroidery followed all the edges. Split on one side was the skirt, showing the underdress of silk-run net. Thrust into the loose knot at the waist line and in the soft folds of her hair were clusters of pale tea roses.

### VERY SWAGGER WRAPS

She has worn several fetching manteaux, all of soft satins or charmeuse crêpe. Of pure white was one with wide Mandarin sleeves. The ample folds moved constantly, showing the lining of white plaited mousseline de soie edged and hemmed inside with ermine fur. A deep square collar of it turned back over the shoulders, giving an extremely broad outline. Wide scarfs of white tulle, dotted with black tails, tied it at the throat.

More splendid was one of white Liberty satin. Shawl-shaped, it was thickly shirred down the shoulder and arm line over an immense cord—a cord as thick as one's thumb. Widely hemming the edge was a band of Venise lace heading a frill of Chantilly lace. The lining showed a deep apricot pink embroidered on the edges with gold. Smoke gray crêpe, its straight wide length lined with pale blue, inset with silver-embroidered lace motifs, was shaped into a cloak by clever drapings. In the middle of the back a double box-plait was held in place by heavy gray and silver cords hanging long tassels. Disposing of some of the fullness by deep plaits over the shoulders, sleeves were draped by the edges being caught together on the hips. Cords and tassels dripped here, also; others were employed to close it at the throat. Motoring, this pretty baroness wore a great loose wrap of white cloth barred off in large squares with tabac brown. The chapeau d'auto that topped it was fetching and adorably becoming. A close pot-shape of rough green straw, with curly edges on each braid, it was draped with a long violet veil; passed plainly across the front, it was fastened at each side under immense flat rosettes of rough black straw with centres of the green straw; inside these were large jet balls.

AT PLAY

Sooner or later one sees all the world at Monte Carlo. And every one strolls into the Casino to trifle a little over the tables, or to listen to the concert. The American ambassador and Madame White automobiled over from Nice one day this week, with the Stuyvesants, to breakfast at the Hotel de Paris. Both women were smartly gowned in costumes of ottoman silk and cloth, with handsome hats of the new rough straw trimmed with flower rosettes, one—pink roses and violets—the other with waving black paradise feathers. Naval officers from the splendid American warships, anchored in the harbor at Villefranche, are frequent visitors and made much of.

A WISE GAMBLER

A group of half a dozen, gleefully winning, filled one side of one of the green covered tables one night lately. The pretty wife of one of the men protested she would play no more to risk her winnings, since she had enough to buy a coveted costume displayed in a smart shop. The gown she wore was charmingly fit and chic, with obvious marks of its Parisian origin.

Half long, the coat that hung over her chair was trimmed in the new fashion, with rat-tail braiding shaping a shallow bolero, and pointing a little over the tops of the sleeves. This, in black, was in pretty contrast to the castor tone of the cloth. Laid in a few wide shallow plaits was the short skirt. Small buttons, covered with the cloth, held fast the edges half-way to the knees; from there the plaits fell free. Matching in color was the blouse of fine batiste laid in half-inch tucks. The close sleeves were frilled over the hand, and narrow frills topped the choker cravatted smartly with a narrow black ribbon hung with gold balls. The big lamp shade hat of coarse white braid was banded loosely with black ribbon. At one side, inside a circle of green leaves, was posed a bunch of immense black grapes.

FASHION IN JEWELS

It is a distinct fad of the moment to wear jewels all of one color, and that in harmony with the color scheme of the toilette. New wrist bags are of hand crocheted, gold colored silk, closely done and gathered to a gold bar set with some curious stone. One lately seen had, set in its handle, a pale green stone with a dainty flying figure in high relief, done in white. The new parasols, whatever their color, have sticks of black or dark wood. Most costly stones are set in their handles.

## GLIMPSES.

THAT—

Scarfs and stoles will go through another season cannot be doubted. What else could so gracefully break the dominating perpendicular?

IT—

Is a charming innovation in the heretofore cut and dried monotony of bridesmaids, in white, in pink, in blue—in twos, fours, sixes, and eight—at weddings, to have the bride attended by little misses and masters of her own family, or by the children of her married friends. England has long stood by this pretty custom in part, and all the smart weddings in high life consider it obligatory and customarily have had this charming feature attached. But very recently the fine weddings have shown brides of prominence attended solely by children, in lieu of the traditional number of maids. In all countries children have appeared in bridal processions, but the abandonment of maids, and the bridal escort of four or six children is a novelty. It is not yet a settled point whether these little honorables are to precede or follow the bride. The bride may choose the manner she individually prefers. As Americans we have not considered the costume in any representative manner, but have borrowed in many cases the dress of English or French children that have been worn on these occasions. Were we to select our Colonial blue and buff suits for the boys and the youthful Lady Washington period for the girls, we should assuredly win praise for the charmingly picturesque effect produced.

THAT—

Gold plate has entered not only in greater profusion for dinner services, coffee sets, etc., but the small personal necessaries and luxuries that were hailed with such a welcoming joy and pride, when they first appeared in silver, are now prized and tolerated in gold alone. After gold palls—what?

Morning frock of gray satin faced cloth worn by the young bride of Baron de Rothschild, and a quaint gown of flowered silk which foretells the return of the pointed bodice and gathered skirt—Monte Carlo.

# SMART FASHIONS FOR LITTLE MAIDS

THE fashion adopted by many mothers of putting little girls into knickerbockers under playing frocks of serge, linen or pongee is a sensible idea, especially at this season, when limpness and straightness of effect is the keynote in their dress. The pretty model illustrated looks especially well in linen or pongee, worn over knickerbockers of the same material, and trimmed with Irish crochet lace. The frock is in one piece, the plaits stitched above the belt and loose below. The top finished with the new collarless neck. Hat of tan straw trimmed with tiny apples and leaves with a band of scarlet velvet.

A charming little gown in serge is made of two rectangular pieces of serge folded plainly and smoothly about the little figure from bust to knee, lapping over on each side of front and back, a bit diagonally, two or three folds of serge showing towards the hem at both lap-overs. Many tiny satin buttons in groups fasten these about the torse, and many more buttons trim the epaulette and bib effects on shoulders and bust. This is worn with a guimpe, as is also a frock with a curious apron effect that crosses over the shoulders with bretelles that fasten behind on the shoulder blades, other straps fastening the apron-front across the back somewhat below the hips. This is made in butcher blue linen scalloped and buttonhole stitched, and it is laid over a Princess underdress of the same stuff, which below the lower apron straps develops wide side plaits.

PARTY FROCK OF BLUE SILK MUSLIN

Some of the summer or party frocks for girls of twelve or fourteen are being made in two portions, underdress and overdress, the latter in the form of a sort of peplum or broad sash wrapped about the figure, lapping over in one or two places, crossing one shoulder, or ending at the slightly high belt, and showing below an underskirt lavishly trimmed with puffings and frills and narrow fringe. This is a pretty model for Liberty satin or raw silk. The overdress is bordered with narrow fringe or with a Pompadour garland, in which case the petticoat may be of dotted net with Pompadour garlands and a hem of Liberty satin. A white muslin frock for a girl of fifteen has a scant, slightly gathered skirt trimmed on the hem with three frills of the same and two puffings crossed with a light lattice of narrow lace. More of this trims the round bodice above a slightly high belt of shaded geranium silks, knots of the bright ribbon decorating a small sleeve about which the light lace trellis alternates with insertions of white point d'esprit lace.

DAINTY COAT AND BONNET FOR A LITTLE TOT

YOUNG GIRL'S FROCK OF DARK BLUE HENRIETTA CLOTH

Another attractive gown designed for girls of eight is a party frock made of light blue silk muslin plaited and trimmed with broad panels of Carrickmacross lace knot, and with a high belt of blue velvet ribbon. Hair ribbon to match.

A lovely summer coat made of flowered cretonne in creams and rose color, which is bordered all about with a flat plaited puffing of rose-colored linen lawn, has a lining of the lawn, and its short, wide sleeve has a rounded hem and slashing bordered with the rosey puffing. It has no fastenings, and is worn open over the summer frock. A beautiful coat for a girl of fourteen is made of fawn-colored pique with long highwayman skirts and pearl buttons high up behind. In front the upper part of the coat extends in short waisted basques over the longer skirt-tails, this shortened portion having big pocket flaps and buttons, big lapels and big buttons with twists of pique arranged to form a double-breasted effect. It has long close sleeves with big buttons, and no end of a swaggering air.

For babies the coats and bonnets match most attractively, and the quaint little figure shown gives an idea of the style in its best phase. The coat is of pale blue faille Français, prettily plaited from a yoke which is covered with a square collar embroidered in light blue and very pale green. The cuffs match. The bonnet is of the same silk embroidered to match, and trimmed with fine white lace, blue ribbon, and an ostrich tip. This idea is also exceedingly dainty if carried out in fine white batiste over a pale color.

Some of the children's hats look like inverted melons, being made in ribbed effect, and round or oval bowl shapes, in shirred silk or plaited muslin. They set down over the head, so that the rim behind reaches the nape of the neck, and a border of roses or loops of velvet ribbon surrounds it, the hair pushed by its fit close about the neck and temples. Similar in shape are others in coarsely braided straw like upturned fig baskets. They are trimmed with a lining of green or rose silk, and with a bunch of green cherries or rose-colored silk apples with green taffeta leaves.

The Princess effect on young girls, especially when of the straight variety with only enough seams to fit it flatly to the figure, is most becoming, all garniture lavished only on the bodice part. An effective model on this order is of silk finished Henrietta in dark blue, prettily trimmed with embroidered bands in dull blue green and gold outlined with fine black soutache. Collar and yoke of tucked batiste. Hat of blue straw trimmed with fine fruit and a fancy feather. Simple jumper gowns with only buttons for trimming are given a little dressy touch by the sash arranged in one of a dozen different ways, twisted and knotted about the figure at different angles, and with ends hanging free from shoulder, hip or bust.

Aube de Siecle.

LINEN FROCK TRIMMED WITH IRISH LACE

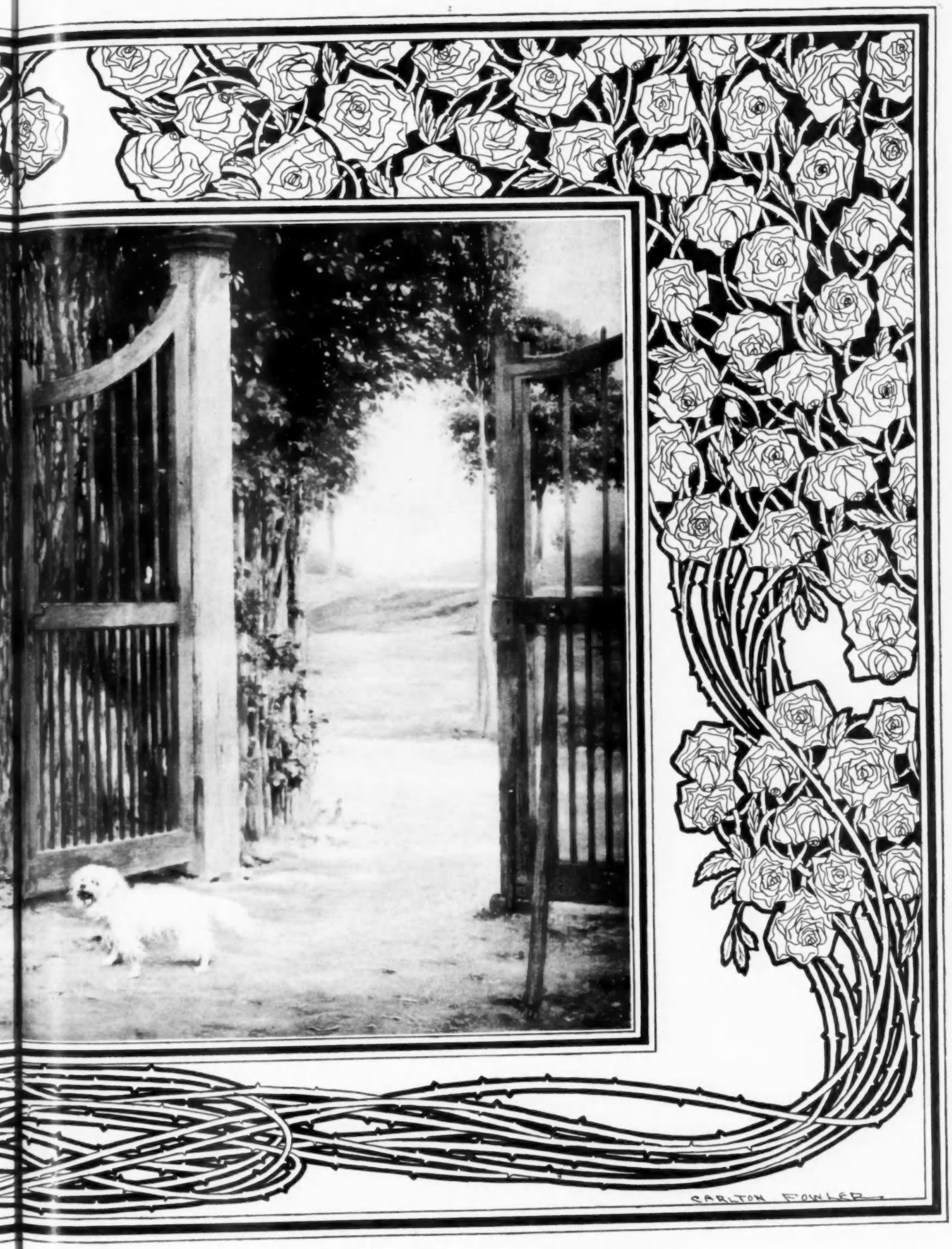
ATTRACTIVE PLAY FROCKS FOR LITTLE GIRLS

The figure on the right shows the practical one-piece guimpe and bloomers that are worn under the little slip illustrated on the left figure.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 389

TH VIS

FROM A PHO RAPH A PAI




THE VISIT

PHOTO OF A PAINTING BY J. F. ENGEL

# WHAT SHE WEARS

THE NEW MODELS—SKIRTS SHORT AND SOMEWHAT FULLER—STEAMER SUIT VERY SEVERE—GRAY GREEN SATIN CLOTH COSTUME—BANDAGE BODICE EFFECT—HAT OF RUBY SATIN WITH WHITE SATIN INNER BRIM—SUPERB BLACK PLUSH COAT

Modified Directoire and Empire modes on novel lines are made as smart as possible by tailors and gown-makers. The change in trimmings marks a decided difference—that must not be forgotten—and so do the new colors and lighter materials, so that nothing to be fashioned for the spring but assumes an air of novelty and charm.

FASHIONABLE MATERIALS

For street wear, Siciliennes, softer and more pliable mohairs, serges of light weight, in plain colors and fancy mixtures, are still dependables that one may safely order now, in severe or fancy tailor styles. Linens, piqués and pongees in the popular one-piece suit, or the skirt and coat costume, are included in this tailoring list. So far as the skirts go, they are short, a little more bell-shape at the bottom and gored or plaited. The so-called steamer suit is distinguished by its very severe style, the barest possible trimmings and none on the skirt. A good "cut" is everything, and that a smart woman will have above all else.

GREEN SATIN CLOTH COSTUME

At the Waldorf and Sherry Charity Entertainments, which are rushing through February, the various social cliques, and the smart and beautiful women composing them, are seen to their advantage in their smartest gowns and hats. The rare charm of chic with simplicity was well illustrated by a lovely gray-green satin cloth costume, worn by an exceedingly pretty blonde with an exquisite figure. Her sheath skirt was untrimmed and of half or demi-traine length, well spread, but fitted without that embarrassing knee restriction happily out of vogue.

BANDAGE BODICE EFFECT

The bodice gave the draped or bandage effect that is voted the swagger thing, and requires evidently some artificial sustaining in the middle front, below the square neck opening. All bodices after this style require plaited drapery, and in this instance a broad sash of the same silk was laid into plaits turned downward. It also crossed over at the bottom of the neck opening first, and sloped under the arms in a downward line. Each plait repeated this movement, and the sash was crossed as a high belt in the middle of the back, then brought back under the arms, afterwards rising upwards, and ended at the lowest bust line. The skirt in middle front was cut long enough to rise up to the first set of cross plaits, on a line with the side sash ends just mentioned. Then came an empiècement that was particularly graceful, one "made up" of old gold lace, and ornamented with small cabochons of turquoise and rubies, formed into a design with gray pearls. This ornament consists of a square end piece having long, strap bits at each side which pass over the shoulders, and join another but smaller square in the back. A burnt orange panne velvet in bias folds, wide enough to lie under this empiècement, shows a half-inch edge of the velvet on the neck opening, and a graduated three-inch one on the sides, with long orange silk and gold bead tassels dropping at the fold ends, but fastened to the gold lace ornamental piece. In the back of it the same ideas are carried out, but instead of tassels are two large gold discs, jeweled to match. Long, tight sleeves of the satin cloth are kept from the top in plain satin until the elbows are almost reached, then for about five inches fine cross tucks are introduced, while the rest of the sleeve is carried with its plain surface a little over the hand.

SATIN HAT WITH LITTLE TRIMMING

A hat of dark ruby satin was worn, its brim lining of white satin covered with a thin gold net. The crown of the hat had velvet of the same shade introduced with a certain fullness and four very large ornamental gold jeweled hatpins were passed through it with decided effect. No other trimming is considered necessary. Laces at the wrists and the lace chemisette were of a modern Venetian quality that was enchanting.

VERY BEAUTIFUL BLACK PLUSH COAT

Some of the visiting coats encountered are indeed most attractive. A Directoire creation in black plush of superb quality was gossiped about vivaciously in several drawing-rooms, the wearer one of the daughters of well-known parents who early formed the American colony in Paris. This plush coat met in front from neck to bust, and there the fronts were sloped off towards the sides and fell into two long, round-pointed ends. There was a side seam taken to insure the tab-like ends of these coat fronts, which ran up above the waist line. On these seams were a close row of black satin buttons, medium large, while in the back, which was seamed also, and above the natural waist line, were two pairs of large satin buttons in double rows to give the Directoire expression. The back pieces at the bottom permitted a small tab dip in the middle back, while on each side was a cut-out space large enough to be filled with a heavy black silk fringe. The skirt of the gown worn was of black satin, just touching the ground, and showed on the sides the ends of its long row of satin buttons to match. The sleeves of this coat tapered from the elbows down to their long wrist lengths, and a close row of satin buttons defined the sleeve's change at that point. Sable muff, cuffs and collar were the choicest of finishes that could have been devised for so smart a coat. The lining was of rich white satin, and its high lace neck ruching was visible above the fur at the neck. When the coat was taken off, the short-waisted gown bodice was found covered with an exquisite design, hand-wrought with jets of several sorts, and a long stole dipped in front almost to the knee, heavily fringed with jet ornaments. A black satin hat in turban form was trimmed with two sades of superbly brilliant jet beads, and two white, trembling Mephisto plumes were curling high in the air. Such a costume could only be worn by a woman of distinguished presence, and one whose appearance would be sure to be enhanced by it.

BLACK IN HIGH FAVOR

This prevalence of black in extreme richness of fabric and ornament, both for ceremonious evening and afternoon wear, is one of the features that has called forth perhaps the most genuine praise this winter. It, in truth, seldom has missed its high mark of elegance at dinners or in opera boxes, and is still inviting great admiration during visiting hours.

This fad for black is also seen in very pretty chemisettes of white English crape. They are embroidered elaborately with mercerized silk in black.

A WEDDING ROBE FOR SPRING

Some years ago a wedding gown was made on much more conventional lines than it is to-day; for now the Directoire mode has habituated us to so many fantasies that we do not hesitate to dress a bride in a robe, made on straight lines swathing the hips and scarcely marking the figure. A very pretty model has a mousseline or lace guimpe carefully fitted and long, tight-fitting sleeves to match. It is made of a supple satin which falls in graceful folds.

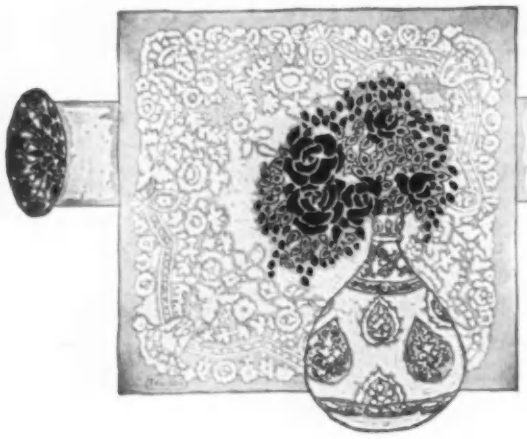
Princess gown of pale blue batiste, embroidered in white. Sleeves and wide band on bottom of skirt are of tucked batiste. Paletot of white shantung.

The moyenage effect in gowns is the new movement, and this model illustrates the first steps in that direction. The gown is of taupe spring-weight cloth with straight, loose front trimmed with soutache. Revers and belt embroidered in gold, light blue and deep red.

PRETTY MODELS FOR SMALL CHILDREN

FROM FRANKLIN SIMON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 389



# SEEN IN THE SHOPS

The first of to-day's sketches shows a gem of a dress, a French model in ten-year size, made in dainty fashion with fine tucks and embroidery. Down the front is a narrow panel, crossed from edge to edge in wee pin tucks. The pointed Dutch collar is hand embroidered in a combination of eyeletted marguerites with solid leaves and scrolls. The cuff that finishes the half-length puffed sleeve has the same decoration. There are three tucks around the sleeve. Much fullness is accomplished in the skirt, by the box plaits that are laid just below the folded satin belt. The grain of the very fine piqué used in this frock runs crosswise, and is so nearly invisible that at first glance one does not take the material for what it is. The price, $37.50, though considerable, gives full value by reason of the frock's exclusiveness and workmanship.

### INEXPENSIVE PLAID GINGHAMS

For everyday wear nothing will prove smarter than the gown illustrated in the second drawing. It is made from gingham of the best quality, substantial yet smooth and close in weave, and is trimmed with stitched bands of piqué. These appear at the top and bottom of the straight belt, at the neck opening and at the notched edge of the cape sleeve. The model is one that may be worn with or without a guimpe. It is reproduced in eight year size, in which measurements the price is $6.75. At ten years the price rises. Ample room and ease of line over the chest is given by deep plaits which are taken on the shoulders and released at yoke depth. The folding of the front toward the left is graceful and becoming. At the back the neck opening repeats that of the front, only that it is somewhat more shallow. Great pearl buttons are used to trim, and one may have any colored plaid desired; there is great variety of choice, in both large and small patterns. The skirt is plaited.

4

### AFTERNOON GOWN IN LINEN

The original of the third illustration is to be had in sizes ranging from four to fourteen years. Blue, natural linen and white are made up in it, the French knots used to embellish the deep, round collar being in white. The belt is of white piqué and passes through loops of the same. Groups of tucks are disposed in the waist, and the skirt is heavily plaited. Around the collar there is a three and a half inch frill of imitation baby Irish lace. This frock will launder well and is handsome enough for afternoon wear. The price to fit an eight-year-old child is $16.

### YOUNG GIRL'S EMPIRE LINGERIE GOWN

Very charming in its simplicity and style is the model in fine Persian lawn and Valenciennes to be seen in the fourth sketch. It is known as one of the junior styles, belonging to a department devoted to the needs of the young girl during her last years at school. The skirt is easy in line, fitting snugly over the hips by means of fine perpendicular tucks. The bottom is finished with a deep hem, above which are three wide bands of trimming, composed of two strips of Valenciennes with an insertion of imitation crochet at the middle. The lace is in a rose pattern, an attractive and well defined design. Four bands like those on the skirt trim the long, plain sleeves, with an edging at the hand. Two more bands like those on the skirt run through the full waist, which has Valenciennes arranged in points at the yoke, and a collar entirely of lace. Over the shoulders there are laid three square medallions of embroidery outlined in lace, and these give a becoming breadth to the figure. The waist is raised a little in the back and has a smart Empire contour without exaggeration. The frock comes in two sizes, fourteen and sixteen years, and costs $22.50. Both material and trimming are unusually good in quality.

### BOYS' SUITS IN WOOLEN GOODS

Norfolk and double-breasted suits are to be had in reliable materials of the latest weaves, fancy serges, pepper and salt mixtures and wool cheviots, at prices ranging from $4.95 to $15.50. With extra trousers the prices run from $5.95 to $15.50. Boys from eight to seventeen may be fitted in these suits, the style of which is equalled by their wearing qualities. Particularly attractive are the fancy blue serges, while the season has brought out some very pleasing brown mixtures, with fine stripes in various tones.

### SAILOR SUITS

for smaller boys are very inexpensive in striped galateas, selling for $2.95 in sizes from five to ten years. These have knickerbocker trousers and a solid color collar, inlaid with narrow bands of white piqué. The colors procurable are cadet and navy blue. At the same price, and in the same materials, are Russian blouse suits, from two and a half to seven years.

### WHITE SAILOR SUITS IN LINENE

This is a fabric nearly allied to linen, as the name implies. It is to be counted on for laundering purposes, and presents a smart and refined appearance. The price asked for suits of it ranges from $1.95 upwards, Russian blouses as well as the regulation sailor styles being procurable. Sizes range from two and a half to seven years.

### REEFERS

come in an assortment of materials. Checks are popular, either black and white or blue and white, with an embroidered design on the left sleeve. In particularly good taste are those in plain dark blue serge, with black buttons and the sleeve embellishment all in black. These are in great demand. Prices range from $4.95 to $10.45, in sizes from two and a half to ten years.

### KNIT GOODS FOR BABIES AND MOTHERS

A certain well-known firm has established itself as the authority and superior manufacturer of proper clothing for infants and children. The garments are made from the finest knit webbing, which is soft, pliable, does not stretch out of shape, is both porous and absorbent. One is apt to associate knit goods with warmth and a more or less heavy weight, but one should remember that silk stockings come under the head as well as sweaters, so that there is every opportunity to make knit goods of just the right texture to give comfort the year around. The goods of which I speak wash and wear well, are thoroughly made and of delightfully soft and delicate texture against the skin. It is impossible to give a full line of the articles put forth by this firm, but assuming that many women are not yet familiar with certain garments which are of first importance, we will give here a description of them.

The knit night-drawers have become in most households an indispensable article of the children's wardrobe. They furnish the best protection for the sleeping child. They come in both summer and winter weight, and are to be had with or without feet. They are formed and cut to follow the lines of the human body, so that the child is trigly and comfortably dressed for the night, not tied up in a mere bag. There are no raw seams on the inside, to scratch or irritate. For summer this garment is as necessary as in cold weather, since the covering is almost sure to be kicked off during the night, leaving the child unprotected against the cool hours before dawn. There are three styles, each

2

3

to be had with or without feet. All feet have double soles. Sizes from two to ten years may be had at prices ranging from 50c. to $2.50 with feet, or 75c. to $2.50 without feet. Summer weights range from 70c. to $2. Short drawers and knickerbockers come in this same textile. The pattern is cut so full that the most active child will not be restricted in his movements, and there is the greatest possible advantage in this over the usual stiff, bulky drawers. The knickerbocker drawers are gathered into a band at the knee, the short drawers are wide at the knee. Various styles of trimming are employed, lawn ruffles, embroidery or French beading. Prices range from 45c. to $1. Children too young to wear the night-drawers may be fitted in the infants' knit nightgowns, which are long enough to be drawn together at the bottom with a shirring string. Both weights are provided in these, costing from 50c. to $1.75.

### BED SLIPPERS IN KNIT GOODS

These come for adults as well as children. Both sole and top are of soft, warm cloth, which is washable. The colors are pink, blue, red and gray. The tops turn over and are bordered with shell stitching. Small sizes cost 15 cts. the pair; adult sizes, 25c. A button flap fastens around the ankle.

Knit bibs are one of the best outputs of this manufacturer. They are thoroughly absorbent and do not wet through or soil the clothing. Nicely trimmed these cost 25c. each. Feeding bibs for larger children cost 15c.

SMART FASHIONS FOR CHILDREN

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 389

# WHAT THEY READ

THE ETERNAL BOY: BEING THE STORY OF THE PRODIGIOUS HICKEY. By Owen Johnson, Author of Max Fargus, etc. Dodd, Mead & Co. $1.50.

Wen Johnson's story of schoolboy escapades, with the scene laid at a well-known preparatory school in New Jersey, deserves to take its place as a classic of its kind along with Verdant Green, Tom Brown, and Stalky and Co. It has the advantage for Americans, also, of being true to American boyhood, and it is free from some things in Stalky and Co. that left an unpleasant taste in the mouths of squeamish readers.

Hicky, Mr. Johnson's hero, is the incarnation of mischief, as ingenuous as Puck, and as lucky as the most triumphant hero of grown-up fiction. By no means all of the book, however, is occupied with Hickey. There are many chapters dealing truthfully and sympathetically with various aspects of school life. Nothing in the book is more delightful than The Great Pancake Record, though several other chapters run it hard. The Hero of an Hour is deliciously true to boy life, and the hanging of the skeleton is a gem from start to finish. Hickey's magnificent final adventure, that of carrying off the bed of one of the masters and actually occupying it for two hours in the middle of the night, is a magnificent piece of audacity, and the Martyrdom of William Hicks, which properly follows close upon this last adventure, does credit alike to master and pupil.

Careful parents may differ in opinion as to the moral influence of Mr. Johnson's book upon youth, but any man who has been to school and not been too proper will guess that Hickey's career is unlikely to find many imitators among its young readers. Maturity sometimes finds it difficult to explain how the boy can at once love and respect his teachers while apparently doing his best to balk their efforts to give him an education, and seizing every opportunity to contravene their discipline. How delicious were those forbidden midnight adventures, yet how little real harm they did to most of us! Of course, we could not guess that our masters, arrant hypocrites they, saw the fun of the whole thing, happy ignorance for us, for who would care to risk life and limb in the small hours in the accomplishment of tricks that secretly amused those in authority? Mr. Johnson has made a book of rare humor, a thing to laugh aloud over when your son is not by to see.

GARDEN FAIRIES. By Samuel Savil Pacquin. Illustrated by Emily Hall Chamberlin. Moffat, Yard & Co.

Mr. Pacquin has written a new kind of nature book. He attempts here, and with much success, to show under the guise of a group of fairy tales, how plants grow. As the book is intended for young children, the language is very simple, and the lessons conveyed are equally so. Most of the volume is in prose, but there are little song-like poems interspersed throughout the text, some of which are really charming. One little story tells how seeds sprout in the ground; another tells of the grass and its growth; still another tells simply of the cross-fertilization of flowers by birds and insects. Along with these lessons is much sweet and fanciful fairy stuff less obviously utilitarian in aim.

Miss Chamberlin's illustrations are unusually charming in conception, composition, drawing and coloring. The full-page pictures are elaborate in design and singularly soft in color. Of the more elaborately fanciful pictures perhaps the most successful is the ascent of the fairies' butterfly coach. Of the simpler colored pictures none is better than that of the fairy

COVER DESIGN
Garden Fairies. Moffat, Yard & Co.

seated on the pumpkin. There are pleasant little head and tail pieces and marginal decorations in golden-brown ink, which is the ink of the text. The charming cover design on this issue of Vogue is by this artist.

## CHILDREN'S BOOKS

Anne of Green Gables (L. C. Page & Co., Boston, $1.50), by L. M. Montgomery, is a story for girls of almost any age between eleven and eighteen, and one that should bring something of value to almost any young reader. The central character is an irrepressible idealist and optimist, one whom ill fortune cannot really touch, because she herself, as Whitman says, is good fortune. The little orphan child from the asylum brings sunshine wherever she comes, and that without being figured to us as a prig or a prodigy. She sees whatever is beautiful in the aspects of men, in the character of those about her, enjoys all good things, and turns toward the world a face of unsuspicious and untroubled good-will. This book has in it great possibilities of character-building.

Peep in the World (New York, Longmans, Green & Co.; London, Edward Arnold & Co., $1.50), by F. E. Crichton, is a child's book of unusual quality. In form, it is the story of a little English girl's very simple adventures while visiting an uncle in Germany, but the spirit of the story is thoroughly lovely. It teaches without ostentation, or any touch of cant, the lesson of love and loyalty. German country life in its best aspects is here shown, and although the scene is laid mainly in aristocratic society, there is a democratic undertone to the tale that will recommend it to plain Americans. In fact, it has the aroma of that vanished German romanticism which is one of the freshest flavors in the world-literature of the last century.

Frederick A. Stokes Company provides a new edition of Aesop, with effective decorations and illustrations, the latter in color, by Lucy Fitch Perkins. The fables are in clear black type, which would have been a little better for more "leading," and the pages not devoted to illustration are of thick, white, uncalendered paper. The colored pictures, of which there are many, are well drawn and amusing, though some of them lack action.

Most children like Rip Van Winkle just as Washington Irving wrote it, but the Frederick A. Stokes Company provides this year an adaptation of Irving's legend in which most of the original is preserved, but a few long words are replaced by equivalent short ones. M. L. Kirk has made very attractive colored pictures for the book, and the volume will deserve a place in the nursery for the sake of those little ones who cannot follow the complete original.

Clotilde, by Marguerite Bouvet (A. C. McClurg & Co.), is a sprightly tale of New Orleans at the close of the eighteenth century. The youthful heroine crosses the ocean from France to live with her mother, who received her little daughter with a rather cold welcome. Exciting days follow in the old Creole city, and Clotilde suffers many misfortunes. Nevertheless, she develops from a plain child into a lovely young woman, and a romantic ending makes up for all her troubles. The author presents a graphic picture of life in New Orleans a century ago. The book is illustrated by Maginel Wright Enright.

Princess Wisla (Little, Brown & Co., $1.00), by Sophie Sweet is a belated romance of a little girl carried off by an Indian woman. The scene is in southern Maine, the time to-day, yet the author manages to give the kidnapping not too strong an air of unreality. Girls and boys in their early teens will follow the fortunes of the little Wisla with interest. Frank T. Merrill furnishes many illustrations.

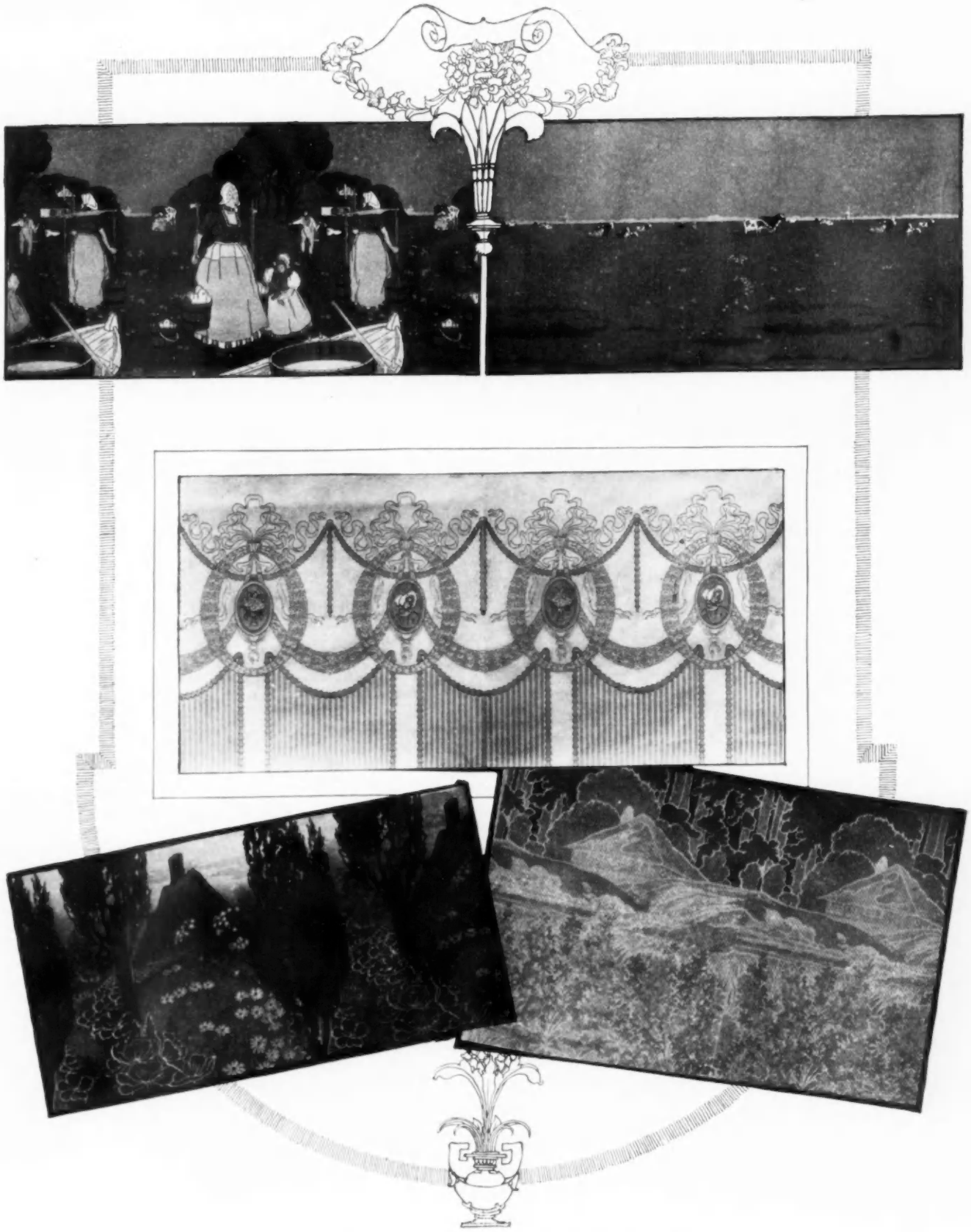
Mary S. Raymond, whose Lincoln story, The Perfect Tribute, attracted favorable attention a year or so ago, has written for the Bobbs, Merrill Company, of Indianapolis, a story entitled The Better Treasure. This new tale is simple in plot, but ingenious, and not too improbable. In sentiment it is pleasing and natural, and it is not over sentimental. The thought of sending the children out to the stable at midnight of Christmas Eve to hear the horse talk was most happy, and the incident has been admirably managed as the turning point in the story.

To those who can appreciate the quaint humor and unfailing optimism of a New England spinster who earns her bed and board, as a member of her brother's large and engrossing family, by sewing on "rappars," is cordially recommended The Letters of Jennie Allen to Her Friend Miss Musgrove, by Grace Dodworth (Small, Maynard & Co., $1.50). Notwithstanding her constant activities in the sewing line, Miss Allen took the liveliest interest in the concerns of her neighbors as well as of her entire family, and her chief and eminently praiseworthy object seems to have been—trying to make things right for everyone. We learn this much and a lot more through Miss Allen's heart to heart talks with her confidant, Miss Musgrove. The book is uneven, of course; in fact, sometimes the letters are rather tiresome and commonplace. Nevertheless, Jennie Allen deserves a place in the same category with Susan Clegg and Mrs. Wiggs.

A new book written especially for children, has been recently published in England. It is called Children and Gardens, by Gertrude Jekyll, dealing with the subject of outdoors from an original viewpoint. Miss Jekyll aims to teach the children how best to enjoy life in a garden, telling them, for example, in a natural, interesting way, about the little growing things and wild creatures on the lawn, and the fun to be had from paddling in tanks, and playing in sand-heaps or play-houses. Beside showing the joys derived from this sort of life, the author gives many practical hints, such as the laying out of flower-beds and the building of a picnic fire.

## LITERARY CHAT

Catulle Mendes, who was killed recently by falling from a railway train in the St. Germain tunnel in the suburbs of Paris, was known to all France and much of Europe and America as poet, dramatist, novelist, essayist, critic of pictures and of the stage, and master of the short story. He was just finishing the sixty-ninth year of his age and the fifty-fifth of his literary activity, for his first published work, a vaudeville, was produced when he was only fourteen years old. While still a youth he founded the Revue Fantaisiste, which during its short career had some of the most distinguished of Frenchmen as contributors. A slender volume of his early verse attracted attention in literary circles, and soon after it was published he married a daughter of Theophile Gautier. His short stories are famous for their delicious wit, and his touch is distinguished for lightness and sureness. Of his novels some of the best known are The Life and Death of a Clown, Lesbia, The Virgin King, Mephistophela, Tabarin's Daughter and Queen Fiametta are perhaps his most popular plays. Much of Mendes's work, both in prose and verse, is morbid and unwholesomely erotic. He belongs to that considerable group of men of genius who always fall short of greatness, but are able to arrest attention by the singular charm of their work. His earliest associations were with the French poets known as the Parnassians, who taught the doctrine of art for art's sake.



ATTRACTIVE PAPER FRIEZES FOR NURSERIES

FROM BIRGE & SONS CO.

SEE TEXT PAGE 389

## THE CHILDREN'S NURSE.

As a rule two types of girl predominate. One is the slip-shod, ignorant Irish girl, kind hearted but careless, who gives the baby a stick of thick, crimson candy rather than hear his cries or answer his questions. This type of woman will not abuse her charge; for she loves the baby and is kind to him. But as she is without mental capacity, experience, or training, the child naturally is the victim of her deficiencies. Was it possible that the mother did not see all this, plainly as it was indicated in the features, expression and general air of the woman when she engaged her to take the sacred and intimate trust of her child's life?

The other type is the pretty French or German girl. Dressed in exquisite uniform, neat and exact in her manner, she has much thought for herself and very little for the child. Though she appears smiling and ingratiating in public, yet her charge is likely to tell a different story about her and to feel in the privacy of the nursery many a cuff, slap, and stinging word, for she is high tempered and imperious. This type of woman is chosen for her looks. She is clever, capable, and of general winning appearance. But she is not a safe person to trust with the impressionable mind and delicate body of a little child. She does her work only to earn her wages and not from love of it. Her money she spends quickly on a life of excitement and pleasure which runs side by side with her daily tasks, but yet is discreetly hidden. This hidden life not only absorbs her thoughts but renders her hard and unsympathetic toward her employers. Does it seem credible that the mother who talked privately to a woman of this type, face to face, before engaging her, failed to see the shrewd, calculating personal side in the background, rendering her, in spite of her prettiness, totally unfit for the vocation of nursing?

"The vocation of nursing." Herein lies the secret of it all. There are in all classes of life, women who engage in work not merely for the sake of a certain number of si' pieces at the end of every week, but because their sympathies are aroused, their love awakened in the doing of it. This is having a vocation. Among all the women who take up the business and profession of nursing only a small percentage feel any love for their work. To find such a woman is the problem that confronts the conscientious mother who engages a nurse—a woman who must be fit to share with her the sweet and intimate life of the nursery.

The first necessary qualification in a nurse is an innate love of her work. This does not imply that the nurse is to have no life outside of her work; on the contrary, the richer and fuller her personal life is, the better will be her service, but it is essential that from her individual life she should return with pleasure to perform her tasks.

There are physical characteristics also to be taken into account in choosing a nurse. The least desirable attribute in her is beauty. To be beautiful is to be noticeable, and attracting attention unfits a woman at once for the vocation of nursing. When a physician has a serious case he picks out a plain nurse. When a business man wants accurate work done he fights shy of the blonde beauty, self-conscious behind her desk. In the same way the good-looking nurse-maid, beribboned and befrilled, is not to be trusted very far out of her mistress's sight, since she will inevitably have a constant string of followers who will bring personal complications to interfere with her work. Plain women, on the other hand, having had to be wide awake in order to advance themselves, prove sensible, calm, trustworthy, retiring and innately kind. If this comparison seems a little overdrawn, search the experience of several mothers, and facts will be found amply to corroborate it.

Little frock of fine white flaxon, with a shaped yoke of the material, finely tucked and bordered with a band of white embroidery. Frills of the material, scalloped in pale blue. Sash and hair ribbon of pale blue brocaded ribbon.

Little girl's frock of plaid gingham in tones of blue and white, with a guimpe of white mull. The waist extends down into a plaited overskirt, bordered with dark blue gingham. The boxplait in front is trimmed with smoked pearl buttons. Crushed girdle of dark blue surah silk.

Bloomer play suit of buff hydegrade galatea. The belt, yoke and flat collar are finished with embroidered dots in brown.

The age at which the nurse is best fitted to pursue her vocation is between thirty and forty. To secure the allegiance of a good nurse during this period of her life, means that while she is still young enough to be impressed by new ideals, and to follow out instructions, she has passed through a sufficient number of personal experiences to make her opinion valuable and her judgment a help.

The physique of the ideal nurse should be vigorous, and her health perfect. She should have a clear, honest eye and a quick smile. Her hands should be soft and well formed, and she must be agile, for without mental and physical agility she can never be successful in the sudden difficulties bound to arise in the divisions and sub-divisions of the nursery kingdom.

It is particularly necessary to find cheerfulness in a nurse. A depressing temperament and sour visage in his nurse has clouded many a child's youth, and impressed upon his little face the same unlovely expression. Children are wonderfully sensitive to environment, and the person who in their babyhood has the greatest influence over them—greater even than the parents themselves—is the nurse who ministers to them in the daily living of their simple, uneventful little lives. This is why the choosing of the nurse is of such far-reaching importance.

The mother who chooses a nurse must summon her keenest judgment to her aid and rely very little upon the general racial characteristics as described by her friends. It matters little of what nationality the nurse is. The mother, looking into the face before her, must try to read the secrets buried there, and to discern whether or no the applicant is worthy to be chosen. For she is to help her in the difficult task of rearing, training and fitting the children to go out into the life of the world, and she must not therefore be taken lightly and without faith, consideration and deep thought. The ideal nurse has a sense of vocation for her work; is physically strong and temperamentally cheerful; is presentable but not beautiful; must be willing to carry out instructions and to accept ideals; must be of a good, self-respecting class; must be even tempered and not too young; must be kind by nature, sympathetic and unselfish in her disposition.

A good nurse, the mother's help, comfort and standby, is not impossible to find. But she must be met with affection, and her service properly repaid. She must be given a home in every sense of the word. An aged nurse, surrounded by men and women she "raised," loved, honored and supp[illegible] by them, is no uncommon sight, and [illegible] see her followed to the grave by the [illegible]dren of "her children" is a lovely and [illegible]ling thing.

Baby's dress of fine white nainsook, tucked at the neck. A little sleeveless coat of white, hand-embroidered linen partly conceals it on either side.

## VOGUE POINTS

The way in which a fine s[illegible] mull frock is thickly plaited, [illegible] with its hem drawn closely into a narrow band of Liberty satin hardly more than two yards in circumference, is amazing on a little maid's slim figure. It has a high satin belt and from this belt to hem, both back and front, there is laid a panel of baby Irish lace, the two panels connected on the sides by garlands of detached Irish passementerie ornaments. More of these festoon the round neck and shoulders and bob on the wrinkled sleeves.

A tiny, tiny tot is to wear a tan straw pot-shaped bonnet encircled with a wreath of green cherries and knots of elephant grey velvet ribbon. A huge puffy mob cap in white dotted net with a narrow turned down shirred brim of the same, is lined with rose colored taffeta, and is trimmed further with a wide cretonne ribbon in floral effect, fastened at one side in a huge flat square necktie bow. Big bowl-shaped hats in straw, very simply trimmed with a cretonne ribbon tied in this flat, square, stiff fashion will be very smart for everyday wear in summer, and quaint are the real old-fashioned bonnet shapes with strings, lined with silk or printed cotton, and trimmed with a stiff rosette of the same. Some have a little ruffle about the nape of the neck.

School dress of peacock blue cachemire, having a graduated box plait from yoke to hem. It is trimmed with self tone silk soutache and embroidered dots.

Suit of cheviot in a [illegible] blue, trimmed with [illegible] tone silk braid and oxi[illegible] silver buttons. The [illegible] and collar are of black [illegible] bordered with the cloth

DOLLS IN PERIOD COSTUMES AND NATIVE DRESS

FROM THE DOLL MUSÉE COMPANY

SEE TEXT, PAGE 389

# SEEN ON

## A WOMAN'S WAY

ANother unknown playwright has leaped into instant favor through the performance of a first effort, and before many weeks Thompson Buchanan's name will be well known to New York theatregoers as that of the author of a most delightful comedy. Grace George is the star who has been fortunate in securing this play and, at the Hackett Theatre, she is walking away with honors in plenty, for the role of Marion Stanton in A Woman's Way suits her precisely.

The idea of the play is not new; in fact it appears to be merely a twisting about of the situation in Divorcons, in which, it will be remembered, Miss George made such a success two seasons ago when she established her right to be considered a light comedienne of first rank. In this case it is the woman who rescues the husband from the toils of the designing person, and by bringing her into her own household so directs affairs that the strayed affections are brought back to where they properly belong.

Mr. Buchanan has exhibited a skill which makes one impatient for other efforts from his pen. He has developed his plot so that, while it is not new, it has the appearance of not being hackneyed. He has devised situations both humorous and ingenious, and his dialogue is snappy, fresh and sparkling. Throughout the entire play there is spontaneity and sunlight and—cleanness. The author's knowledge of human nature is shown at every step, and his handling of a situation in which a newspaper man figures prominently shows the hand of a master. In fact, here is one reporter who not only seems real but who is. Mr. Buchanan's experience as a newspaper man has not been lost.

It is the old story, over again, of a young married couple having more money and time than they know what to do with. Howard Stanton and the other woman, Elizabeth Blackmore, are spilled out of an automobile and two enterprising reporters get busy "on the story." The strain of things is cleverly explained in the efforts of the newspapermen to obtain the facts for publication. But Mrs. Stanton does not intend that anything shall be printed which may be construed as leading toward a possible divorce, and straightway she proceeds to give a dinner to which Mrs. Blackmore and all the rest who have been concerned in the accident—including the wives of the masculine contingent—are invited. In short, she determines to let her husband have too much Blackmore. The humor of the assembling of the guests and the progress of the dinner is delicious. Before it is ended there are several clashes between the other men and their wives, and Mr. Stanton comes to realize that his own demure and clever wife is far superior to the haughty southern beauty with whom he has been infatuated.

Miss George played with charming lightness of touch and displayed all the skill which she brought to the fore when she made Cyprienne in Divorcons so delightful. It was a triumph for her, and Frank Worthing, as the husband, lent admirable support. Robert Warwick and Dorothy Tennant, too, were especially capable. We need more plays like A Woman's Way, and it is suggested that Mr. Buchanan lose no time in writing others of the same calibre, for he has the faculty of turning just the right phrase and creating the situation which is logical.

JAMES T. POWERS AND THE TWO CLEVER LITTLE COMEDIANS, LILLIE AND BOBBIE FUEHRER, who appear with him in Havana, at the Casino.

## THIS MAN AND THIS WOMAN

IF you are fond of very somber dramatic methods, if you like problem plays, with the wronged woman taking a tragic stand, then there is something to interest you in Carlotta Nillson's newest undertaking at the Maxine Elliott Theatre, where she is now appearing in the dual role of manager and star in Avery Hopwood's This Woman and This Man. While the play has been favorably criticised by many, it seems hardly possible that the majority of play-goers will find enjoyment in it, because of its many tedious moments and the fact that there is little brightness other than that contributed by the personality of the small David, a winsome lad.

The story concerns a woman who sends away from her the small-calibred father of her shortly expected child (David) after compelling him to make her his wife. Some six years afterward, when she is busily engaged with her duties as a country school teacher, the husband appears and calmly announces his intention of taking away his son. In his own fashion he remarks, also, that the mother may come, too, if she wishes, but that he will not acknowledge her as his wife. Matters are concluded in a nursery in the Townsend summer home, when the man takes another stand: he will go far away from both wife and child; he will leave them to each other—he will be nobly heroic. And the woman, crying that this is the first act of self-sacrifice he has shown, declares that, at last, she realizes she loves him. The curtain descends on this scene and the audience is left to imagine the future as assured for all three.

GRACE GEORGE

Miss George is appearing in the leading role of A Woman's Way, at the Hackett Theatre.

The play is well mounted, some of the characters excellently played, and there are other evidences of intelligence on the part of those executing the author's intentions. Unfortunately, there is an excess of the unreal and not enough heart appeal in the characters.

# THE STAGE

Besides, the end is so clearly indicated, long before its arrival, that interest wanes considerable in advance of the moment when, properly, it should be keenest.

Miss Nillson, at this time, makes her first appearance as her own manager, and, in following the footsteps of others of her sex conspicuous in the public's eye, she is deserving of support for earnest effort. In all truthfulness it must be confessed that she has had more congenial roles than this one, which does not offer the fullest possibilities to her skill. Milton Sills made Morris Townsend, the husband, the unstable type of man he was represented to be, and Frank Currier was excellent as the young man's father.

## INDECENT PLAYS AND THEIR INFLUENCE

From time to time, during the past year, in these columns have appeared reviews of plays of an immoral nature which create a harmful influence on the public community. In every instance the vicious tendency of such dramatic entertainment has been deplored. Vogue has taken the ground that a subject which is not fit for open discussion in the home has no place in the drama, where it is paraded before hundreds of people at every performance, elaborated upon and kept conspicuously in evidence throughout a good part of the time required for the play's presentation. Admitting that such plays may do some good, by teaching a lesson that some persons ought to have driven home to them, it has been contended that greater harm is done through placing sayings and situations before the young which should not be learned under these conditions.

To attempt to bring children into maturity's estate in ignorance of certain existing facts, no matter how regrettable, is admittedly impossible even if to be desired. The time must come when the bandages have to be removed from the eyes of the ignorant, for it is the law of things. But there are proper ways of enlightenment. To teach young people the immoral ways of the world in a place of public entertainment, where the young man and the young girl, sitting beside each other, are compelled to listen to and see things which their innate sense of propriety tells them are grossly immodest, is a sure method of sending many of the weaker ones toward a path filled with thorns and heartaches. Recent happenings in the nearby vicinity prove that a part of the public is alive to the need for steps which will purge the stage of indecent entertainments of every form and character.

Only a few days ago the president of the Theatrical Managers' Association (of New York City) caused a commotion by publicly declaring that if he had the power he would immediately close five New York theatres which were—and still are—given over to the production of questionable performances. No such grilling of those whom Mr. Burnham terms "unscrupulous managers" has ever before appeared in print. Among other things he said:

"Unscrupulous managers realize that a certain percentage of theatregoers—and I must admit that these latter are in the majority—will crowd into theatres to see the productions which make a frank appeal to the baser passions. Walk along Broadway and you will see for yourself that where the show is lowest the crowd is largest. The high prices which speculators demand do not deter men, women, and even children, from entering, for they know that inside they will find filth and indecency portrayed by otherwise estimable actors and actresses.

"In the broader sense there should be a stage censorship to prevent the production of questionable dramas if the public itself will not withdraw their support. The whole question of these indecent plays rests with the public.

"The authors and producers of these plays claim that that sort of drama points a moral and demonstrates pitfalls which one must avoid if one wants to lead a clean and moral life. That is all rot. The stage of to-day does not educate and enlighten. If the play is good it entertains, and that's all clean-minded persons attend performances for. You don't go to a theatre to waste two or three hours in the hope that you will gain erudition.

"There is the show that was closed in a Jersey town a few weeks ago because the police couldn't stand for it. When it reached New York you had to wait in line for hours before a seat could be purchased. Everybody told everybody else that there was some pretty 'raw stuff' in it and it ought to be seen before the police closed it up. Speculators named their own figure for seats and got it. Then when the show opened the audience went to sleep because it was so dull."

It isn't pleasant to have to admit it, but Mr. Burnham's statements hit pretty close to the mark. Perhaps he is putting it rather strong when he says that the majority of play-goers would rather attend an indecent show than one which is clean and, again, when he says that the lowest attraction draws the largest crowds. This may be so in specific cases, but it does not always follow. The general premise that an immoral production—in the broad sense—is a harmful influence is correct. But the conditions can be bettered only by stating exact truths, and not by uttering generalities which will not unfailingly apply.

The vile play will not always be witnessed by the greatest number of people. It must have something besides vulgarity. What might be called "clever dressing" is a prerequisite to large patronage. But it cannot be denied that there are grossly immoral plays which have won wide public favor. By the same token, however, have we records of equal financial successes for plays which are clean and wholesome and, yet, which are not distinguished for ability in their construction. At least give the public its full due, even when it needs scolding.

If statistics were conveniently available they would undoubtedly show that the majority of successful plays are moral. At heart the majority of our people are not for the thing which is low. Those who swell the attendance of these objectionable plays are the immoral, composing the smallest number; the curious, who are not utterly depraved but who feel they must see what is being talked about, and the out-of-town folk who go as much because of the hotel clerk's recommendation as for any real beforehand knowledge of the play which is to be seen and heard. Those who comprise the curious class are likely to be most harmed by questionable performances, for the first class is beyond being hurt and the last is not apt to be.

Accepting the assertion that the main reason for the constant production of immoral entertainment rests with the public, because it continues to patronize them—and this must be partly so, for the reason that managers only cater to public taste, having long since realized that they cannot mold it—if a remedy can be and is to be applied, the play-goers themselves must have the foremost hand in it. New York, on account of its immense floating population, numbering 200,000 persons a day, is especially vulnerable to the lower class of entertainment. Nowhere else in the country could the immoral production find so ready recognition as here. Only a few weeks ago a certain player stated that he was preparing to incorporate into his vaudeville sketch a dance which had attracted notice, and condemnation, because of its vulgarity. In closing his statement, however, he remarked "but we will do it only in New York; they would not stand for it in any of the outside cities."

Censorship, which has been suggested, has drawbacks which make its acceptance a matter to be rejected. Its use in England is attended with hardship to playwright, manager and the public, and it places a power in the hands of one person (or more, if the censorship be made to include several) which should not be tolerated. A vast help could come from the leading managers if they would stand together and make an agreement eliminating the unclean productions in the theatres they control. If they could be brought to come to some such agreement, then the only productions of vulgar type would be forced into the outlying houses. While this confining of improper entertainments (as given by "unscrupulous managers") to a few "outcast houses" might not deter the rounder, and a certain class of women, from attending them, it would protect the young men and women who, knowing that these theatres were shunned by decent-minded citizens, most surely would keep far away.

MRS. LESLIE CARTER AND VIVIAN TOBIN,
who plays the part of her little son in Kassa, at the Liberty Theatre.

## GOSSIP

One of the cleverest little child players we have seen in recent times is little Vivian Tobin, who is appearing with Mrs. Leslie Carter in Kassa. The trouble with most children who are brought into plays is their unnaturalness, they lacking the very simplicity they are supposed to portray. Here is an exception, and we should like to see others.

Lillie Fuehrer and Robbie Fuehrer, who are appearing in Havana with James T. Powers, are clever youngsters who appreciate the effect of solemnity as a means of gaining applause. These two are comical and appealing, because they have hit the true method of humor.

# THE WELL DRESSED MAN

THE VALUE OF PROPER DIRECTION AND GOOD EXAMPLE IN DRESS—STYLES IN GENERAL FOR BOYS OF TEN YEARS AND OVER.

WHile what we call style, in men as in horses, is to a certain extent a matter of inheritance, the value of early training can hardly be overestimated, and it has always seemed to me that this early dress education is a duty every father who has any regard for his own personal appearance owes to his boy and to the man his boy will grow to be. After the tenth year, when with certain modifications and exceptions as to forms, finish and materials, boys' dress begins to take on the character of more mature age, it ceases to be his mother's concern, and yet it is from then on to eighteen that his taste should be moulded; that he should be given some idea of proper discrimination between refinement and vulgarity in design and color; that he should be taught the importance of neatness and absolute cleanliness, and that he should learn to have some regard for the selection and good care of his clothes. I am quite well aware that people are apt to associate the idea of priggishness with that of scrupulousness in dress when shown by a boy, and nothing is farther from my intention than to seem to advise the encouragement in him of vanity, snobbishness or a liking for finery, but, as has been said in other articles on this subject, refinement in dress, like refinement of speech and manners, should be developed young in order to become natural, and once thoroughly instilled, will last through life. It does not matter in the least what the current fashions may be, or how much they may change in their general character or detail between a boy's youth and his maturity; if he be taught to distinguish between the intrinsically pretty and the ugly, to avoid cheap ostentation, in short, to dress in good form, as a boy, the chances are that he will do so as a man.

Perhaps it is hardly necessary that as much attention be paid to little points of dress for the young boy, but nevertheless it cannot be denied that style is style, no matter what the age, and that therefore just as soon as he begins to observe the general fashions for men in his suits, boots and haberdashery, the more correct the fashions the smarter the effect. In other words, while his clothes need not be of the latest design, of the finest materials or of expensive quality, I can see no reason why he should be bought, or permitted to wear, collars of bad shape, shirts of ugly pattern or coloring, badly tied neckties of poor style and inharmonious shade, hats, gloves and what not of the wrong, rather than the right kind, and if allowed to do so, one can hardly blame him for not dressing well when he grows up.

Without attempting to go into details, and leaving out of consideration here the fashions for boys less than ten years of age, sack suits of single and double-breasted cut follow the general styles of those for young men, except that there should be no exaggeration or extreme in cut or finish, and that the fabrics, which may, however, include nearly all the standard cloths, should not be too pronounced or striking in pattern or shade. Norfolk suits of the various designs, and preferably of rough, stylish-looking tweeds or homespuns of mixed weave, are a good selection for younger boys, and the short trousers, if such are worn, should be full and baggy, with side pockets and belt loops, while long trousers (for boys of proper age) should be cut on the same lines as those for men. For semi-formal wear for boys from eight to fourteen the Eton suits with black unfinished worsted coats and waistcoats, long trousers of striped gray worsted or cassimere, white linen shirts with broad collars and dark four-in-hand neckties are a smart style, and short covert coats, loose Chesterfield overcoats; double-breasted boxcoats, raincoats and mackintoshes—indeed all the styles, excepting the waist seam or "form-fitting" models—are suitable for boys of more than ten years.

While one may find dinner-coat suits with short trousers for boys of ten and under, before the age of fourteen distinct evening clothes are entirely unnecessary. Then, however, their informal evenings suits should be the same in every respect as those worn by young men, and after seventeen—even, perhaps, sixteen in some cases—they may wear full evening dress, although its extreme styles—figured waistcoats, jeweled buttons, etc.—are not appropriate until several years later. Nor does the average boy of less than seventeen require formal afternoon clothes, and certainly not the frock coat, which absolutely demands a high hat as an accompaniment. However, so much depends upon the individual boy—his size, whether he looks young or old for his age, etc.—that in matters of this kind one cannot make rules to cover all cases.. For the little fellow the Russian blouse and sailor suits, of the latter of which a model is shown by one of the illustrations on this page, are still the leading styles, and from six to ten the Norfolk suits and Etons are perhaps the most stylish designs; but, after all, appearances rather than precise age should govern, for it is always a mistake to dress young-looking boys in styles too old looking or older-looking boys in styles too young. And in any case it is usually a mistake to mix up the two.

As style is to a great extent inborn, so, I believe, is the knowledge of how to dress largely a natural talent, and yet there can be no denying that good example and proper direction help much. Nothing is more embarrassing to a child than to be made conscious of his clothes.

How.

BOY'S SAILOR SUIT

## NOTES ON BOYS' CLOTHES

WHile most of the larger clothing establishments carry a more or less complete line of clothing for boys, some of them make more of a specialty of it than others, and at these one will of course find the largest selection.

The Eton coats and waistcoats which are made of black unfinished worsteds, vicunas and other suitable materials for boys of from eight to fourteen years of age, cost, silk lined, from about $12 to $15. Long trousers of the striped gray worsteds or cassimeres, to be worn with the Eton coats and waistcoats, cost from $4 to $6, and white piqué vests to be used for more formal wear, from $2.50 to $3.

The Tuxedo coats and waistcoats for boys from fourteen to seventeen years are of black unfinished worsteds and usually made with the silk-faced lapels of the shawl, rather than the notched, collar style. The suits cost from $20 to $30, while white linen and piqué evening waistcoats to be worn with them cost from $3 to $4.

The overall suits for boys up to ten years of age are excellent for rough country use, and may be had of light-weight blue cheviot, blue denim, tan covert cloth, etc., for from $1 to $2.

Boys' knit jackets, ordinary sweaters and coat sweaters in white, gray and other colors, with and without pockets, cost from $2.50 to $6, according to quality.

Pretty riding suits for boys, of tan whip cords and other suitable materials, with single-breasted sack coats and breeches of modified design, may be had for from $12 to $15, while extra riding breeches cost from $5 to $8.

Pigskin riding puttees come in tan and black leathers for $4.75 a pair, and gauntlet gloves of various styles and leathers, with and without lining, cost from $2 to $5.

Boys' belts of tan grain leather, brown and black calfskin, brown, gray and black cowhide and other leathers, may be had for from 75c. to $1.50.

ETON SUIT

## ETIQUETTE

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the etiquette of social intercourse. Please note fees and rules under Answers to Correspondents.]

SHOULD A MAN REMOVE HIS HAT IN AN ELEVATOR OF BUSINESS BUILDING? (TO D. M. C.)

IS it required of a gentleman to remove his hat in an elevator in an office building when there are ladies in the car?

Ans.—Politeness is rarely a matter of requirement, and the question is one of politeness only. In the rush and hurry of business, and in the usually crowded elevators of office buildings, many men who would habitually remove their hats if in an hotel or apartment house elevator do not do so, and there are even some who contend that it should not be expected of them, on the principle that there is a distinction between business and purely social occasions—the woman in business meeting men on a business basis, so to speak. As far as courtesy is concerned it is better to take off one's hat; as far as custom goes it is not the usual thing, unless one personally knows the woman or women in the elevator.

## DRESS

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

SUNDAY EVENING DRESS. (TO R. A. C.)

WHat is the correct dress for a gentleman at an informal dinner on Sunday evening, and where the ladies are not in full dress.

Ans.—So much depends upon the custom of a locality and upon the circumstances of the case that general rules will not always apply, but, generally speaking, full evening dress would be correct if the man were specially invited to dine, and not merely asked to stay to dinner, so to speak, on the spur of the moment. If the people at whose house he was asked to dine were informal, and he knew them intimately, he might wear informal evening dress—that is to say, the dinner coat—but save among people of old-fashioned ideas, there is no distinction made nowadays between Sunday and any other day, so far as dress is concerned.

NORFOLK SUIT

## CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, in whose care this column has been committed.]

AN ADMIRABLE ESSAY

The essay to which was awarded the William G. Sprague Memorial prize for the best dissertation on Humane Education received by the American Humane Association in the 1908 competition was written by Mrs. Hugo Krause, of Louisville, Ky., and is excellent, both in the presentation of the value of the humane element in education and in the suggestions as to how best to promote this element. Three studies—nature study, civics and ethics—are selected by the author as being closely related to, and co-related with, humane education, and she goes into detail as to how they should be treated in the school course and what system could be advantageously used in communities where humane education is not yet recognized by school boards. Nature study, according to her, should include the presentation of each month's subject from its scientific side—for example, the place of different animals in the economy of nature; their physiological structure; their relations, utilitarian and aesthetic, towards man and towards each other, and a comparative study of their different natures. This essay may be had for the cost of a few cents, in leaflet form, from the American Humane Association, State Street, Albany, N. Y., under the title of Humane Education, by Mrs. Hugo Krause, and it should undoubtedly be among the literature of all humane societies.

ANTI-VIVISECTION NOVEL

Priests of Progress is the striking title of a novel by G. Colmore which has vivisection as its theme. The practice has been referred to in several novels of late, but it is very rare to find a work of fiction in which it is the dominant theme and one in which the author, for his technical medical facts, has had the assistance of physicians. This book has created a considerable sensation in England, and is expected to do so here.

A CRUEL SPORT MAY BE REVIVED

Before the war which freed her from Spain, the wretched pastime of cock-fighting was a very popular form of amusement in Cuba, and encouraged by the Spanish ruler as one means of keeping the people free from discontent. When the island came under the influence of American military and civil administration, it was abolished, but now that American supervision has been withdrawn there is a movement among the Liberals to reinstate it. A strong minority of natives in the legislature are, however, opposing its revival, both on account of the misery caused the fowl and because of the demoralizing effect on spectators, trainers and owners.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

A Deliciously fragrant rice powder has been put up by a famous French chemist; this being obtainable in large packages costing 24 cents. The size of the latter is at least double that of those most generally used, so the price is not at all high. The odors are violet and heliotrope, and the quality is exceptionally fine. The same chemist is the originator of a toilet powder the popularity of which is worldwide, it having been the source of fame as well as fortune to its maker. This is extremely condensed in fragrance, and many women use it in preference to perfume. Being so very strong it may be mingled with the simpler rice powder when used copiously after bathing, and even when combined in quantity of half and half is still sufficiently insistent to last throughout the entire day. The price of the toilet powder is $2.85 a box, the latter being covered and lined with silk, closed with a dainty ivory stiletto and high class in every particular. A nice little lamb's wool pad sells for 17 cents and is much liked for the application of face powder, although, personally, I prefer to use the fleecy absorbent cotton which comes in big packages for 35 cents or thereabouts. The advantage of the latter is that a fresh piece may be used each time—surely a pleasing suggestion from a hygienic point of view.

There are any number of preparations that remove oil from the skin where it is overabundant in quantity, but many perform this service too drastically. The skin needs a sufficient quantity of oil to keep it fresh, supple and healthy, and it is not always possible to strike the happy medium in results. Among lotions especially designed for this purpose is one spoken of highly, and vouched for by a competent authority. This penetrates the pores of the skin and dissolves the secretions which gather in them and clog them up. Given the exactly proper proportion of oil in the skin and clear pores, why should there ever be a muddy-looking complexion? The little dust particles which clog the pores are often the cause of blackheads and pimples, so that these also should be eliminated by this lotion, the price of which is but $1 a bottle.

PAGE 375

Right and left figures.—Country dress for a little girl, with an undergarment of bloomers, yoke and sleeves. The dress is of tan linen with a band trimming of stitched brown linen, or it may be made of a colored material with white linen bands. The outer garment is intended to slip over the head. The bloomers are made of the same material as the dress, and the yoke and sleeves are of white lawn, or the yoke alone may be white. A Dainty Dorothy ribbon bow ties the hair. This is a most sensible play-dress, as it obviates the necessity of petticoats, etc.

Middle figure.—School dress of dark blue madras with a plain front, gathered slightly at the neck and waist, and a short gored skirt. There is a stitched madras belt and cuffs and six rows of stitching on the skirt hem. Dark blue cotton braid trims the collar and forms caps on the sleeves. The opening at the back is trimmed with buttons and frogs of dark blue braid.

PAGE 379

Left figure.—Summer frock of fine white nainsook with five rows of tucks in the hem. Fullness is given to the waist by the smocking at the shoulders, which is done in rose-pink mercerized cotton. Bands of the material are finely featherstitched and embroidered in cobweb pattern, also in rose pink.

Second figure.—Hand-made, baby's dress of white nainsook with the seams finished by fine beading. The yoke is hand embroidered in white, and the neck and sleeves are trimmed with narrow Valenciennes lace.

Third figure.—Little boy's sailor suit of white galatea. The collar, cuffs and belt are of navy blue galatea, trimmed with white braid. The right sleeve and dickie are embroidered in red and white, and a stripe of blue trims the left sleeve. Tie of the material.

Fourth figure.—Frock for a little girl, of fine white nainsook, hand embroidered in pale blue. The smocking on the shoulders is also done in pale blue, and a narrow beading finishes the seams. A piece of Irish lace insertion borders the embroidered yoke, while narrow frills of the same lace trim the neck and cuffs.

PAGE 381

Left figure.—Dress of light blue poplin with a box-plaited skirt. The yoke, which is of tucked white batiste, is bordered with poplin in a deeper tone of blue and trimmed with four pearl buttons. A similar arrangement trims the cuffs.

Second figure.—Coat of Delft blue worsted. Black satin plaitings and antique silver buttons finish the top of the box plait in front. The collar and tie are of black satin, and bias bands of black and white striped satin border the collar and cuffs and form narrow bretelles, extending to the coat hem. The cuffs are trimmed with black satin and small buttons of antique silver. Hat of Tuscan straw trimmed with Delft blue ribbon and dead brown roses.

Third figure.—School dress of tan mohair, trimmed with bands of silk embroidery in cardinal and tan and with mohair covered buttons. Yoke and narrow cuffs of tucked ecru net.

Fourth figure.—Tub frock of grass bleached linen in ecru with a stitched box plait down the front and a flap pocket on the left. Crochet buttons and frogs trim. Yoke and sleeves of cream-colored plaited batiste. Scarf of brown Surah silk.

## ATTRACTIVE PAPER FRIEZES FOR NURSERIES

For a nursery a plain paper is the best choice, or at least those which are decorated only with lines or small conventional figures. To these papers a pretty, bright frieze, such as those illustrated on page 383, makes a most attractive addition.

The one on the upper left is a Holland frieze (to be put above a plain paper of a linen or fabric texture) showing a scene of Dutch peasants with their cows. It is done in effective colors, with a bright yellow sky, brilliant green grass and trees, black and white cows, dull red houses and gay peasants, dressed in tones of blue, carrying purplish blue buckets.

The extension to this, which is also illustrated, gives a continuation of the same scene, with the cows in a more distant perspective.

On the lower row, to the left, is seen a cottage frieze, also designed to go with a plain paper of a fabric or linen nature. It has green trees and meadows dotted with giant poppies and smaller pink daisies, with the cottages, paths and sky-line in a yellowish brown.

The continuation of this frieze, not illustrated, shows a sweep of rolling meadows with large pink daisies, trees and sky in similar colors.

On the right of this is shown a scenic crown frieze in tones of Delft blue, depicting clouds and hills. The bushes in the foreground extend down into the wall-paper pattern, which shows long blue reeds covered with fine vertical stripes.

In the centre of the page is illustrated a beidermeier crown frieze, suitable for a bedroom, in tones of pink and white. The wall paper is of narrow pink and white stripes, with wider white bands at intervals. The upper border or crown is formed of pink medallions, containing a basket of flowers or a little girl's head in alternation, and fits on to the sidewall, making a continuous and finished wall covering from floor to ceiling.

## DOLLS IN PERIOD COSTUMES AND NATIVE DRESS

To help educate children by means of their playthings is the aim of a new institution. Dolls form a large part in this educational plan, being dressed to represent the different historical periods and to show the costumes of the different races. Of those illustrated on page 385, the Marie Antoinette doll is a most attractive creation. She is gowned in pale blue satin, trimmed with valenciennes lace and tiny pink roses. She shows the tight fitting bodice and long full skirt of that period, together with the poke bonnet which is made of the satin, trimmed with lace, roses and forget-me-nots.

The 1822 gown on the lower left is of turquoise blue velvet, with flowing sleeves and a trimming of gold braid. Black velvet and white satin bands finish the skirt hem.

On the lower right is shown a doll in an 1830 costume of pink silk brocade with lace ruffled sleeves and a broad lace bertha. Head dress of black velvet loops, finished with a large blue crystal.

Above this is a dark-haired dame of 1819, showing the fascinating, oldtime paniers. It is of pink china silk with bodice, paniers and skirt band of turquoise blue velvet. Vestee of pink silk and blue ribbon and quillings of the china silk.

The native dolls, illustrated, are meant to represent the Esquimo, the Mexican bull fighter and the Sioux Indian. They were made by the natives themselves and are consequently very crude and primitive—especially the Esquimo doll, which is dressed in the dried skin of a whale, trimmed with fur.


*Dear to the Hearts of the Women*

**Dr. T. Felix Gouraud's**

**ORIENTAL CREAM**

**or Magical Beautifier**

Removes Tan, Pimples, Freckles, Moth Patches, Rash, and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 60 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayre said to a lady of the haut-ton (a patient): "As you ladies will use them, I recommend **'Gouraud's Cream'** as the least harmful of all the skin preparations."

Price $1.50 per Bottle.

**Gouraud's Oriental Velvet Sponge**

An indispensable and necessary article to apply **Oriental Cream.**

Price 50c. each.

**Gouraud's Oriental Toilet Powder**

Exquisitely perfumed and a necessary article for the household. Price 25c. per Box.

*For sale by dealers, or sent on receipt of price.*

**FERD. T. HOPKINS, Prop.**

**37 Great Jones Street, New York**

Hand-Embroidered, Lace Trimmed, Cotton Crepe Waist, (like cut) $12.00

Attractive Tub Models

*Estimates and sketches sent to out-of-town customers*

**De Baun**

**38-40 West 33rd Street**

**New York**

# Rexall

## "93" Hair Tonic

*"One of the 300"*

***IS POSITIVELY IT***

when it comes to a hair beautifier, a hair grower, a hair preserver

**BECAUSE** Rexall "93" Hair Tonic is scientific in the highest degree. Like all other Rexall preparations the prescription for the hair tonic was selected from many hundreds that were submitted, the efficacy of every one of which has been tested and proved.

**BECAUSE** our special Chemists recognized the merits of the formula from which this preparation is prepared, and after due consultation, decided that it could not be improved.

**BECAUSE** the result is a pleasing, fragrant, clean, delightful-to-use liquid that will not gum or stain and—

**BECAUSE** Rexall "93" Hair Tonic does keep the scalp healthy, nourishes the hair roots, makes the hair glossy and beautiful and once more—

**BECAUSE** it will even grow hair on bald heads if there is any life left in the hair roots.

**It is the choice of refined, careful and particular people.**

**BECAUSE** we can prove all that we say about Rexall "93" Hair Tonic, we make the following promise:

**Your money back if it doesn't do as we claim**

## FREE

A 25c. jar of Rexall "93" Shampoo Paste to every one who buys at once a bottle of our famous Rexall "93" Hair Tonic.

Cut out coupon below and present the same to the Rexall Store in your town in order to avail yourself of this free offer.

Note.—Rexall "93" Hair Tonic is sold only by one druggist in any one town or city. These stores are known as

**The Rexall Stores**

They will be found to-day in over 2,000 towns and cities in the United States. You cannot buy Rexall "93" Hair Tonic anywhere else. If you do not live in a town where there is a Rexall Store write us direct as per coupon below.

Rexall "93" Hair Tonic comes in two sizes, 50c. and $1.00. Booklet entitled "Treatise on Care of the Hair," mailed free on request.

The ingredients used in compounding Rexall "93" Hair Tonic furnished to anyone on application. Your doctor if consulted will tell you that nothing in the world can excel, and we doubt if he knows anything that can equal this formula.

This coupon when filled in with name and address and presented with $1.00 at any Rexall Store, or sent direct to us, will entitle you to a $1.00 bottle of Rexall "93" Hair Tonic and a 25c. jar of Rexall "93" Shampoo Paste, without any extra cost to you. This offer is limited. Present coupon today.

**UNITED DRUG COMPANY**
**55 Leon St., Boston, Mass.**

*Name*.....

*Address*.....


# SOCIETY

## DIED

**De Rham.**—Of pneumonia, at 24 Fifth Ave., on Tuesday, 23 Feb., 1909, Charles de Rham, in the 87th year of his age.

**Langford.**—At Yonkers, N. Y., 27 Feb., 1909, Flora C. Langford, widow of the Rev. Wm. C. Langford, D.D.

## ENGAGED

**Beaman-Erikson.**—Miss Margaret Beaman, daughter of the late Charles C. Beaman, to Mr. John Erikson.

**Clarkson-Cammann.**—Miss Helena Van Kortlandt Clarkson, daughter of the late T. Streetfield Clarkson, to Mr. Edward Crary Cammann.

**Lippincott-Barklie.**—Mrs. J. Dundas Lippincott, of Philadelphia, to Mr. Archibald Barklie.

**Ramage-Golsan.**—Miss Florence Ramage, daughter of Mr. Samuel Y. Ramage, to Mr. H. Logan Golsan, of Richmond, Va.

**Watson-Fletcher.**—Miss Anita Watson, daughter of Mr. Arthur H. Watson, of Providence, to Mr. Charles Fletcher.

**Sohier-Shaw.**—Miss Alice Sohier, daughter of Col. William D. Sohier, of Boston, to Mr. Herbert Bramwell Shaw.

**Thornburgh-Holliday.**—Miss Marjory Thornburgh, daughter of Mrs. W. C. Striteling, of St. Louis, to Mr. John H. Holliday.

## WEDDINGS

**Hitchcock-Walker.**—26 Feb.—Mr. Charles Hitchcock and Miss Helen Janssen Walker, daughter of Mr. Gerhard Janssen, were married on Friday, 26 Feb., in the South Reformed Church.

**Mathewson-Clarke.**—1 Mar.—Mr. Park Mathewson, 2nd, and Miss Alice Clarke, sister of Dr. O. W. Clarke, were married on Monday, 1 March, at the residence of the bride's brother, at St. Louis.

## WEDDINGS TO COME

**Kelley-Russell.**—6 Mar.—Miss Jacquelyn Jerrold Kelley, daughter of Commander J. D. J. Kelley, U. S. N., to Mr. Joseph Ballestier Russell, Jr., at the home of the bride.

## CHARITY ENTERTAINMENTS

**Concert for the Greenwich House Handicraft School.**—The Handicraft School of Greenwich House, for the benefit of which a morning musicale was given on Friday, 26 Feb., at the Waldorf-Astoria, was started about three years ago, largely through the initiative of Miss Cornelia Harriman, who is now Mrs. Robert L. Gerry. It has done a very valuable work in the neighborhood by keeping alive among many of the immigrant women an interest in their native lace-making and embroidering, and by spreading that interest among the young persons of the second generation.

Madame Rappold and Mr. Charles Gilibert sang at the concert, and Mr. Ernest Schelling played. An amateur chorus sang Canadian folk songs under the direction of Mr. Kurt Schindler. The members of the chorus were: Miss Dorothea Draper, Miss Josephine Crosby, Mrs. Thornton Chard, Miss Irene Tone, Miss Dorothy Bigelow, Miss Beatrice Crosby, Mrs. Russell Hoadley, Jr., Mrs. Raynal C. Bowling, Mrs. Chauncey McKeevor and Miss Marjorie Curtis.

## DINNERS

**Chisholm.**—25 Feb.—A dinner was given on Thursday, 25 Feb., by Mrs. B. Ogden Chisholm, at No. 29 East 39th St., for Miss Margaret Ismay. Present were: Miss Catherine L. Hamersley, Miss Dorothy Merle Smith, Miss Margaret Sloane, Miss Beatrice Claflin, Miss Nina Chisholm, Mr. Stephen Van Rensselaer, Mr. Daniel Riker, Mr. Jonathan Thompson, Mr. Julius Noyes, Mr. William Boulton, Mr. Tiffany Richardson, and Mr. Dudley Carleton.

**Cuyler.**—26 Feb.—A dinner was given on Friday, 26 Feb., by Mrs. Cornelius C. Cuyler, for Miss Helen Cuyler, of Philadelphia. Present were: Miss Anita Peabody, Miss Elizabeth Bertron, Miss Dagmar Wetmore, Miss Elinor Lee, Miss Beatrice Benjamin, Miss Dorothy King, Miss Helen Coster, Miss Rosalind Fish, Miss Evelyn Witherbee, Miss Anne Ingersoll, of Philadelphia; Miss Elsie Nicoll, Miss Louise Knowlton, Miss Natalie Howland, Miss Frances Dickey, Miss Constance Pratt, Miss Priscilla Stanton, Miss Dorothy Merle Smith, and Miss Virginia Murray; Mr. Philip Mills, Mr. Chalmers Wood, Jr.; Mr. Theodore Dixon, Mr. Orson Munn, Mr. Wistar Kendall, Mr. Robert Sedgwick, Jr.; Mr. Phoenix Ingraham, Mr. Courtlandt Nicoll, Mr. Lawrence Gillespie, Mr. Newton Rae, Mr. Bayard Hoppin, Mr. Rieman G. Duval, Mr. Robert P. Breese, Mr. Guy Cary, Mr. Marshall Kernochan, Mr. Alexander D. B. Pratt, Mr. J. Couper Lord, Mr. Stewart Waller, Mr. Malcolm Sloane, Mr. E. Coster Wilmerding, Mr. Percy Pyne, 2d; Mr. L. Crawford Clark, Jr., and Mr. Richard Lawrence.

## BRIDGE PARTIES

**di Zerega.**—25 Feb.—A bridge party was given on Thursday, 25 Feb., by Mrs. Frederick di Zerega, for Mrs. Louis A. di Zegera. Present were: Mrs. Stuart P. West, Mrs. Reginald Arnold, Mrs. John A. di Zerega, Mrs. Harold L. Bennet, Mrs. George W. Crary, Mrs. Francis S. Palmer, Mrs. James S. Waterman, Mrs. Rowland G. Freeman, the Misses Bates, Mrs. Samuel Huntington, Miss Florence Huntington, and Mrs. Louis H. di Zerega.

## LUNCHEONS

**Brown.**—25 Feb.—A luncheon was given on Thursday, 25 Feb., by Mrs. G. Hunter Brown, at Sherry's, for Miss Angelica Schuyler Brown. Present were: Miss Susan Fish Dresser, Miss Mary McKim Wilde, Miss Edith Brooks, Miss Dorothy Hayden, Miss Emily Potter, Miss Marjorie Motley, Miss Beatrice Benjamin, Baroness Elsa von Münchhausen, Miss Elizabeth Latimer, Miss Sarah Robbins, Miss Marjorie Curtis, Miss Laura Emmet, Miss Clara Fargo, Miss Maude Gwynne Shepherd, and Miss Jeannette Kissel.

## CORRESPONDENCE

**Asheville, N. C.**—Late arrivals: Mrs. Henry M. Steele, Mrs. W. L. Carpenter, Mr. and Mrs. John M. Holler, Mrs. Ellen Beach Yaw, Mr. and Mrs. J. W. Stevens, Mr. and Mrs. J. W. Mathews, Mrs Susan Richards, Mrs. George Johnson, and Miss Mary Cooper.

**London, England.**—Late presentations at the Court of St. James: Mrs. Arthur Orr, Mrs. N. B. Knox, Miss Irene Catlin, Mrs. Chester Wells, and Mrs. L. H. McCormick.

**Palm Beach, Fla.**—Late arrivals: Mrs. H. P. Ballantine, Miss Ballantine, Miss Helen Cummings, Mr. Lawrence Waterbury, Mr. H. A. Curtis, Mr. and Mrs. Paulding Fosdick, Mrs. J. C. Havemeyer, Miss Havemeyer, Miss A. L. Havemeyer, and Miss Amo Schwab.

**Pinehurst, N. C.**—Late arrivals: Mr. and Mrs. Booth Tarkington, Mr. Nelson Doubleday, Mr. and Mrs. W. E. Truesdell, Judge Joseph A. Burr, and Mr. and Mrs. Tyler Redfield.

**St. Augustine, Fla.**—Late arrivals: Mr. Arthur McMullen, the Misses McMullen, Mr. and Mrs. Irving L. Ernst, Mr. E. P. Livingston, Miss Marion Biddle, Mr. Louis A. Biddle, Mr. Lynford Biddle, Mrs. Marshall Halstead, Mrs. Will T. Irving, Miss Irving, Mr. and Mrs. Charles W. Conklin, Mr. and Mrs. John Walsh, Jr.; Mr. and Mrs. J. M. Talbot, Mrs. W. S. Allen, Mr. and Mrs. W. L. Allen, Mrs. E. A. Hill, Miss A. J. Allen, Mrs. Birdseye Blakeman, Mrs. E. F. Danforth, Mr. and Mrs. A. G. Chesebrough, Mr and Mrs. H. M. Cotton, the Misses Cotton, Miss Clapp, Mr. and Mrs. F. H. Starkweather, Mr. and Mrs. G. M. Fisher, Mrs. Thomas E. H. Curtis, Mrs. Harriet Curtis, and Miss Louise Curtis

## INTIMATIONS

**Beach.**—Captain and Mrs. Warren C. Beach are at Washington.

**Foster.**—Mr. and Mrs. Giraud Foster are at Lakewood.

**Gambrill.**—Mrs. Richard Gambrill entertained at dinner on 26 Feb.

**Hasell.**—Miss Alice Hasell is in the south of France.

**Hoyt.**—Mr. and Mrs. Edward C. Hoyt and Miss Eleanor Hoyt sailed for Europe on 3 March.

**Imanishi.**—Mme. Imanishi, wife of the president of the Yokohama Specie Bank, gave a tea at Sherry's last week.

THE CELEBRATED GARDNER CORSETS

The Choice of the Master Creators of Fashion at Home and Abroad

COMBINING ALL THE ESSENTIALS OF THE PERFECT CORSET

*"SYLPHE"*

*The Newest Gardner Creation*

Is a veritable revelation and a positive necessity for wear with directoire toilettes

MME. GARDNER

*Corsets Made to Order*

373 Fifth Ave. New York

*Alvin Building, (Close Altman's)*
*Telephone 3420 Madison*

**Have You Tasted**

**"SALADA"**

**TEA**

**The purest & most delicious of all**

**Lead Packets only. Trial packet 10c**

**Highest Award St. Louis, 1904**

CHARACTERISTICS

—OF—

VOGUE PATTERNS

*SMART IN CUT, YET SIMPLE TO EXECUTE. DISTINCTIVE AND ADVANCED IN DESIGN. ENTIRELY HAND MADE CUT IN THREE COLORS. INSURE THE MOST FASHIONABLE EFFECTS.*

**VOGUE**

Pattern Dept. No. 4

11 East 24th Street, NEW YORK

*Auto Masseur* REDUCES

**40 DAY FREE TRIAL FOR BOTH SEXES**

So confident am I that simply wearing it will permanently remove all superfluous flesh that I mail it free, without deposit.

When you see your shape speedily returning I know you will buy it.

**Try it at my expense.** Write today.

**PROF. BURNS, 1300 T. Broadway, N.Y.**

**Lauterbach.**—Mrs. Edward Lauterbach has been at Washington, D. C.

**Leland.**—Miss Luisita Leland has returned from the south.

**Livingston.**—Mrs. Maturin Livingston will entertain a dinner party on 5 March.

**Lorton.**—Mr. and Mrs. Heth Lorton have gone south.

**Moore.**—Mrs. A. C. Moore has returned to Cambridge, Mass., after a visit to Mrs. H. L. de Forest, at Plainfield, N. J.

**Morton.**—Mrs. Paul Morton will give a dinner on 26 Feb.

**Rhinelander.**—Mrs. T. J. Oakley Rhinelander has returned from a visit to Mrs. Amory S. Carhart, at Tuxedo.

**Schieffelin.**—Mrs. George R. D. Schieffelin entertained a dinner party at the home of her parents, Mr. and Mrs. Charles Scribner, on 26 Feb.

**Seligman.**—Mr. and Mrs. Henry Seligman sailed for Europe on 3 March on the Kaiser Wilhelm II, and will join Mr. and Mrs. Henri Wertheim in Nice. They will remain abroad until August.

**Webb.**—Dr. and Mrs. W. Seward Webb plan to go to Europe in March.

**Thorne.**—Mr. and Mrs. Oakleigh Thorne celebrated their twentieth wedding anniversary by giving a dinner at Delmonico's on 26 Feb.

**Winthrop.**—Mrs. Robert Winthrop has returned from a visit to her son, Mr. Frederick Winthrop, at Boston.

## FOREIGN TRAVEL

**Adriatic.**—Arriving 26 Feb.: Mr. Angus McDonnell, Mr. and Mrs. Ralph T. Rokeby, Bishop Scannell, of Omaha; Mr. and Mrs. E. A. Tietjen, Mr. A. S. White, Mr. and Mrs. Boylston A. Beal, Miss E. S. Beal, Mr. Peter G. Gerry, Lady Hadfield, Mr. and Mrs. A. P. Klots, Mr. and Mrs. George W. Mabie, and Mr. Morton Frewen.

**Amerika.**—Sailing 27 Feb.: Mr. and Mrs. James H. Park, Mr. and Mrs. Charles W. Fox, Mr. and Mrs. E. A. Saunders, Mr. and Mrs. James Brown, the Misses Brown, Mr. and Mrs. Frederick W. Vanderbilt, Mr. Wilhelm von Radowitz, Miss Helen A. Sears and Mr. and Mrs. J. H. Purdy.

**Baltic.**—Sailing Saturday, 27 Feb.: Mr. and Mrs. Thomas Nelson Page, Mr. and Mrs. G. B. Blake, Mr. O. N. Purdy, Mr. J. F. Petibone, and Mr. and Mrs. J. Reid Hyde.

**Konigin Louise.**—Sailing Saturday, 27 Feb.: Mr. and Mrs. Charles W. Carpenter, Mr. H. F. Lippett, Miss Lippett, Mr. Benjamin E. Harwood, and Professor and Mrs. M. D. Learned.

# MUSIC

## CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

| | |
|---|---|
| Altemus Hall—17 Mar., Eve. | M |
| Gervase Elwes—Song Recital—11 Mar., Aft. | M |
| Flonzaley Quartette—16 Mar., Eve. | M |
| Foston Ferguson, Song Lecture—15 Mar., Aft. | M |
| French Quartette—4 Mar., Aft. | M |
| Kneisel Quartette—9, 23 Mar., Eve. | M |
| New York Philharmonic Orchestra—31 Mar., 6 April., Eve. | C |
| Symphony Society of New York, Walter Damrosch, Conductor, Fifth concert of the Beethoven Cycle—4 Mar., Aft. | C |
| Tollefsen Trio—24 Mar., Eve. | M |
| Wolfner Song Recital—4 Mar., Eve. | C |

### OPERA THIS WEEK

Metropolitan

Thursday—4 March. Manon, with Farrar, Caruso, Scotti, Rossi and Reiss.

Friday—5 March. Madame Butterfly, with Destinn, Fornia, Grassi, Amato, Reiss and Muehlmann.

Saturday—6 March. Matinee: The Bartered Bride, with Destinn, Mattfeld, Wakefield, L'Huillier, Joern, Didur, Reiss, Blass and Muehlmann. Night: Parsifal, with Fremstad, Homer, Burrian, Amato, Hinckley, Goritz and Witherspoon.

Manhattan

Friday—5 March. Othello, with Labia, Ponzano, Zenatello, Sammarco, Crabbe and De Segurola.

Saturday—6 March. Matinee: Louise, with Garden, Doria, Dalmores and Gilibert. Night: The Juggler of Notre Dame, with Garden, Renaud, Dufranne, Valles, Crabbe, De Segurola and Vieuille.

## THE BARTERED BRIDE

Within the past ten days two musical works of importance have been given to New York, in The Bartered Bride (an opera never before heard in this country) and a symphony by Paderewski which received its premier in this city. Although it is debatable whether either opera or symphony has enduring qualities, their presentation constitutes events of distinction in the music world.

Granting that credit belongs to the Metropolitan Opera Company management for the production of The Bartered Bride, the thought arises that it scarcely ranks as a great effort, because it is small in calibre and, though a fine product of its particular class, hardly appears to full advantage on account of the size of the Metropolitan auditorium. Musically, The Bartered Bride is replete with charm and grace. Smetana, its composer, wrote the score many years ago, and the influence of the melodists is clearly revealed in almost every measure he has written. For this reason it was a pleasure to listen to the clear, well-defined and flowing melodies so generously distributed throughout the work. They were sparkling and fresh and bore the stamp of spontaneity, a quality which many of the present-day operas do not possess. The orchestration, too, was not a mass of sound, but sufficiently solid to form the necessary tonal substructure for singers and melodies. Had Smetana composed this opera a little later in his career—at a time when he came decidedly under the influence of Wagner—we, probably, should have heard something quite different. But written in the early sixties, it stands as a type of the opera of that day, and even now its popularity in Europe is far-reaching. Were it possible to give it, in New York, in an auditorium better suited to its capacities, there is small doubt that the full extent of its beauties would be more readily grasped.

The Metropolitan Opera House is distinctly a place in which to give opera—not opera comique. Obviously a genre picture set in a vast frame loses its finer qualities; and because of this it is unreasonable to expect superlative results in the presentation of such an opera as The Bartered Bride in a house where not only the music but the subtleties of the singers fail to reach that portion of the audience farthest removed from the stage. While Destinn, Joern and Blass are all excellent artists, they seemed to forget that heroic methods might better have been forgotten in singing their respective roles, for much that they did was overdone, and consequently the music, at these times, suffered. Despite these handicaps, however, it is likely that this opera will gain popularity, for it is refreshing, humorous, and, given occasionally, it will be an agreeable contrast to the heavier operas which are part of the Metropolitan repertoire.

## PADEREWSKI'S NEW SYMPHONY

There are music experts who assert that a great executant can never become a great composer. This has been demonstrated on more occasions than one, and, contrarywise, it has been disproven. In the present instance, considering the new Paderewski symphony, it is not easy to form an opinion after but a single hearing of the work at issue. Other compositions which the Pole has given us carried a message more readily grasped than this creation, and it may be that when we have formed a closer acquaintance with his latest work it will be found cast in a large and lasting mold.

In its entirety the symphony is dark-hued and ponderous. There is constantly present a sort of revolutionary spirit and not enough relief to give the contrast which the hearer continually feels should come. Unrest and turbulence are ever present. There is one mass of sound following another, fragmentary themes, and then more of the same sort. Departing from the strict symphonic form, Paderewski has wandered into the paths of programme music, and in his symphony he has piled one dramatic climax upon its prede-


# Anna Held Says:

***"I very much prefer Gartner Ribbons. Their colorings are so rich and beautiful."***

Anna Held

*Anna Held in one of the gorgeous gowns she wears in her Broadway success, "Miss Innocence." The initial cost of gowns, scenery, etc., for this play was over $60,000.*

*Sarony*

This comment by one of the best dressed women in America merely confirms the well-known fact that

# GARTNER

## THE RIBBONS WITH THE RICH COLORINGS

are preferred and used by nearly all women expert in the art of dress.

## HOW TO HARMONIZE COLORS

"THE Gartner Ribbon Book" tells you how and shows you how—even explains what colors harmonize with your complexion. No woman can wear a discord in colors if she follows "The Gartner Ribbon Book."

Ask for "The Gartner Ribbon Book" at any ribbon counter (it's free), or send us the name of your dealer and we'll send it.

**This Gartner trade mark must be on the end of the bolt or it isn't a Genuine Gartner Ribbon. Look for it.**

IF you wish to match a ribbon without shopping all over the city, if you want to always get the proper ribbon at the proper price, and if you want the richest colorings in ribbons, ask at the ribbon counter for Gartner Ribbons.

**Gartner Sons & Co.**
**Dept. L.**
**478 Broadway, New York**

# YOUNG

# MOTHERS

Should know that the purest, sweetest and most economical method of preserving, purifying and beautifying baby's tender skin lies in warm baths with

## CUTICURA SOAP

And gentle applications of Cuticura Ointment. For eczemas, rashes, itchings and chafings of childhood and for the prevention of the same, as well as for the sanative, antiseptic cleansing of ulcerated, inflamed mucous surfaces and other uses which suggest themselves to women, these gentle emollients are indispensable.

Sold throughout the world. Depots, London, 27 Charterhouse Sq.; Paris, 5 Rue de la Paix; Australia, R. Towns & Co., Sydney; India, B. K. Paul, Calcutta; China, Hong Kong Drug Co.; Japan, Maruya Ltd., Tokio; So. Africa, Lennon, Ltd., Cape Town, etc.; U. S. A., Potter Drug & Chem. Corp., Sole Props., 135 Columbus Ave., Boston, Mass.

☞ Post-free, Cuticura Book on Care of the Skin.

## The CLOUD CHIN BELT

will quickly remove the unsightly Double Chin. Can be worn while sleeping. It corrects sagging cheeks, restores contour and prevents snoring. Price $2.00 by mail prepaid. Send for booklet. **Address Dept. G**

MISS CLOUD
"THE FLANDERS"
15th and Walnut Sts. Philadelphia, Pa

**Stallman's Dresser Trunk**

Protects the light from the heavy, the clean from the soiled. Everything at your finger's end. No rummaging. No tray-lifting. Easy to pack. No need to unpack. No mussed garments. Nine compartments. Strongest, roomiest, most convenient trunk. Costs no more than old box style. Sent C. O. D. privilege examination. Booklet sent for 2c stamp.

**FRANK A. STALLMAN**
38 Spring St., Columbus, O.


cessor with precise regularity. Technically the work is well made, even though the bent of the composer has been toward mass effects and to give almost all of his themes to the wood-wind choir. The strings are employed in accompanying effects and seldom to exploit a theme or bit of melody. As Paderewski has passed from the poetic stage of piano playing, so also has he moved into the strenuous paths of composition. As might be expected, he is occasionally labored, and because of adhering to a single form of musical utterance there is a lack of color in what he has done. Summing it up, we should say that the hearer, sitting through a performance of this symphony, would be impressed by it, but scarcely moved to depth of feeling. And as music, primarily, is supposed to appeal to the finer emotions, it does not appear, now, that any wide popularity will ever come to such a composition as this.

# ART

### EXHIBITIONS NOW ON

**New York.** National Arts Club. The John W. Alexander Retrospective Exhibition. Until 17 Mar.

Montross'. Paintings by Horatio Walker. Until 13 Mar.

Durand-Ruel's. Paintings and pastels by Degas. Until 16 Mar.

Ehrich's. Portraits by old masters.

Clausen's. Pictures by Samuel Weis. Until 10 Mar.

Wunderlich's. Etchings by Frank Brangwyn. Until 20 Mar.

Hispanic Museum, Broadway and 156th Street. Paintings by Sorolla y Bastida. Until 8 Mar.

Keppel's. Etchings of Paris by Meryon. Until 4 Mar.

O'Brien's. Engraved portraits of Lincoln and Washington. Until 9 Mar.

Salmagundi Club. Annual of paintings and sculpture by artist members. Until 13 Mar.

Macbeth's. Recent pictures by Arthur B. Davies. Until 4 Mar.

Astor Library. Illustrations of modern German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography. Small exhibits of portraits of Poe, Burns, Mendelssohn, Chopin, Browning and Darwin. The Lincoln centenary exhibition.

**Brooklyn.** Pratt Art Club. Water colors and illustrations by Julia Bogert and Augusta Finkelnburg. Until 18 Mar.

**Buffalo.** Albright gallery. Paintings by the Spanish artist Ignacio Zuloaga. Until 1 Mar.

**Chicago.** Art Institute. Annual of works by artists of Chicago and its neighborhood.

**New Haven.** Paint and Clay Club. Y. M. C. A. Building. Ninth annual of oil and water color paintings, sculptures, miniatures, etc. Until 27 Mar.

**Philadelphia.** Pennsylvania Academy of Fine Arts. 104th annual of oil paintings and sculpture. Until 14 Mar.

**Springfield.** Gill Art Gallery. Annual of oil paintings. Until 6 Mar.

**Washington.** Congressional Library. Lincoln memorial exhibition.

Corcoran Gallery. Annual of the Washington Water Color Club. Until 6 Mar.

### EXHIBITIONS TO COME

**New York.** Fine Arts Gallery. Spring exhibition of the National Academy of Design. 13 Mar. to 17 Apr.

Fine Arts Gallery. Forty-second annual of the American Water Color Society. 29 Apr. to 23 May. Exhibits received 16 and 17 Apr.

**Brooklyn.** Ye Handicrafters' Club. Tenth semi-annual of arts and crafts. 29 Mar. to 3 Apr.

**Pittsburg.** Carnegie Institute. Paintings by "The Eight" American painters. 5 to 31 Mar.

Carnegie Institute. Thirteenth annual International Exhibition of oil paintings. 29 Apr. to 30 June. Exhibits received at Pittsburg until 16 Mar.

**Philadelphia.** Art Club. Seventeenth Annual of Water Colors and Pastels. 15 Mar. to 18 Apr.

**Washington.** Corcoran Gallery. Annual of the Society of Washington Artists. 20 Mar. to 10 Apr.

### GOSSIP

At Knoedler's galleries, in New York, there were shown last week eighty-six water colors by John S. Sargent, painted during the past year, while he was making a tour of southern Europe, and consisting of views of Spain, Venice and other Italian cities. In addition to these pictures, which are the first of the kind Mr. Sargent has ever exhibited in this country, there are also on view at these galleries a number of water colors by Edward Darley Boit, of Boston, who has just returned after several years' residence abroad.

At the annual meeting of the Metropolitan Museum of Art, held last week, it was announced that more than 817,000 people had visited the Museum during the year 1908, and that 5,686 objects of art had been added to its collections, of which 1,983 were gifts. President J. Pierpont Morgan and the other officers of the corporation were re-elected for the coming year.

Among the recent important accessions of the Museum are an extremely fine Corot, The Sleep of Diana, painted in 1865, and the antique Chinese screen which was bought at the sale of the late Baron von Sternburg's collection for $10,000, and presented by Mr. Morgan to the Museum; two exceptionally fine paintings by Sorolla y Bastida, the distinguished Spanish artist, and one by Prof. Zuzel entitled, Oxen Crossing a Ford, which was one of the strongest works shown at the recent exhibition of modern German paintings. This latter painting, as well as one of the Sorolla pictures—Oxen Drawing Boats on the Beach—were presented to the Museum, while the other painting—Leonese Peasants, by Sorolla—was purchased.

One of the most interesting exhibitions of a single artist's work held in New York this season is that of paintings by John W. Alexander now on view at the National Arts Club. The exhibition is retrospective, and is composed of some sixty-three oil and water colors dating from 1886 to the present day. It is natural that portraits should predominate, as Mr. Alexander has devoted himself to them more than to other works, but there are also a number of landscapes, still life and ideal pictures—among the latter The Ray of Sunlight, lent by the Society of Fine Arts of Minneapolis, which shows a young girl playing a violin with one bright ray of sunlight falling across her head and arm. One of two charming portraits of his daughter, Miss Eleanor Alexander, represents her as a little girl of five or six seated before a rocking chair in which is her doll, while the other was painted some ten or twelve years later, and other portraits are of Dr. McCosh and the Rev. Dr. Francis L. Patton, of Princeton University; Mrs. William G. Roelker, Mrs. Langdon Geer, and Booth Tarkington.

Following the exhibition of paintings by Sorolla y Bastida, at the Hispanic Museum, there will be shown there a small collection of paintings by another famous contemporary Spanish artist, Ignacio Zuloaga, whose works are probably even less well known in this country than Sorolla's. They have been shown during the last month at the Albright Gallery in Buffalo, and have received the highest praise from both critics and the public. The Sorolla pictures which have been the most important art event of the New York season are to be taken to Buffalo and exhibited at the Albright Gallery for a month or more.

Much interest has been aroused in New York art circles by the plan of the National Academy of Design to build a large art gallery, solely for exhibitional purposes, on the site of the old Central Park arsenal, which, besides being an eye-sore to the community, has now been condemned. A bill, endorsed by Mayor McClellan and other officials, asking for the use of this site, has been presented at Albany, and if it is passed, work on the new building will probably be started at once. This site, at Fifth Avenue and 64th Street, is a most central one for an art gallery, and the plan is to erect a two-story building with wings, the lower story to be given over to the Park Department for offices, etc., and the upper story and wings to be kept for the gallery. The Park here is lower than Fifth Avenue, so that the second or gallery floor would be on a level with the street. The Academy has a building fund of $500,000 or more, which would enable it to erect a very handsome building if this site can be used, but which would be far inadequate if it also had to buy a suitable plot of land on which to build.

Each winter a sale of paintings and sketches by artist members of the Salmagundi Club is held for the purpose of clearing the club from any debts it may have. The artists donating the pictures receive half the proceeds and the club the other half. This year's sale was held on 12 and 13 February, and realized a total of about $8,000, as many of our best artists were represented by small but excellent examples of their work, and as the pictures all sold for prices far below their true value there were, of course, some good bargains.


# JANE

(INCORPORATED)

*Originator of the Jumper*

Creator of gowns of distinction and refinement.

Attractive gowns for the South.

*Sketches and Estimates submitted upon application*

**17 WEST 30th ST., NEW YORK**

## Mme. Melba says:

"I use Mrs. Mason's hair tonic every day, and consider it very beneficial. It makes the hair grow and strengthens it. I would not be without it."—Nellie Melba.

# Mrs MASON'S

Old English

# HAIR TONIC

is a scientific food for the hair and has been proven to be the best in the world by the most distinguished ladies of New York, London and Paris, among whom are the Duchess of Marlborough, Lady Lillian Churchill, Comtesse de Pourtales, Mrs. Levi P. Morton, and many others.

**Paxton Toilet Co., Boston, Mass.**

*THE*

# *Hotel Lenox*

***Boylston and Exeter Streets***

**The Ideal Place to Stop When In Boston**

A modern, fire-proof hotel, conducted on the European plan.

Conveniently situated near the Boston & Albany, New York, New Haven & Hartford and Back Bay stations, also shopping districts and theatres.

Electric cars to all parts of the city and suburbs.

Baggage can be checked to the Huntington Avenue Station of the Boston & Albany Railroad, or the Back Bay Station of the New York, New Haven & Hartford Railroad.

Its 250 luxuriously appointed rooms are arranged singly or en suite. There are 150 private baths.

Each room has an outside exposure and long distance telephone.

The unique Palm Room and very effective Pergola are striking features—Boston's most popular Restaurants.

Under the Management of

**AINSLIE & GRABOW CO.**

Operating

**Hotels Brewster, Empire, Tuileries, Boston**
**New Ocean House, Swampscott**
**Hotel Titchfield, Port Antonio, Jamaica**



**Your Beautiful Hat**
will be ruined by hat pins unless you protect it with the

**Helen Hat Protector**

This simple contrivance, sewed on the inside of the hat, guides the hat pin through the same hole every time. It absolutely protects the hat from the many holes and punctures made by hat pins. It is quickly attached and detached, holds the hat firmly to the coiffure, and will last a lifetime and outlast many hats.

**Nickel Finish 25c. Silver Finish 50c.** (Postpaid)

Address

**Henry Schnitzspahn**

*[illegible] John Street New Rochelle, N. Y.*



**BLA[illegible] FANCY SILK WAIST**

[illegible] best quality chiffon taffeta, [illegible] with braid and buttons, [illegible] model, regu[illegible] **ONLY $8.50** [illegible] waist, same style, any color, [illegible] **50,** made to order. Fit guaranteed in correct measurements. [illegible] only **M. BRILL,** [illegible] Street, Milwaukee, Wis.

## AN EASTER PARTY FOR CHILDREN

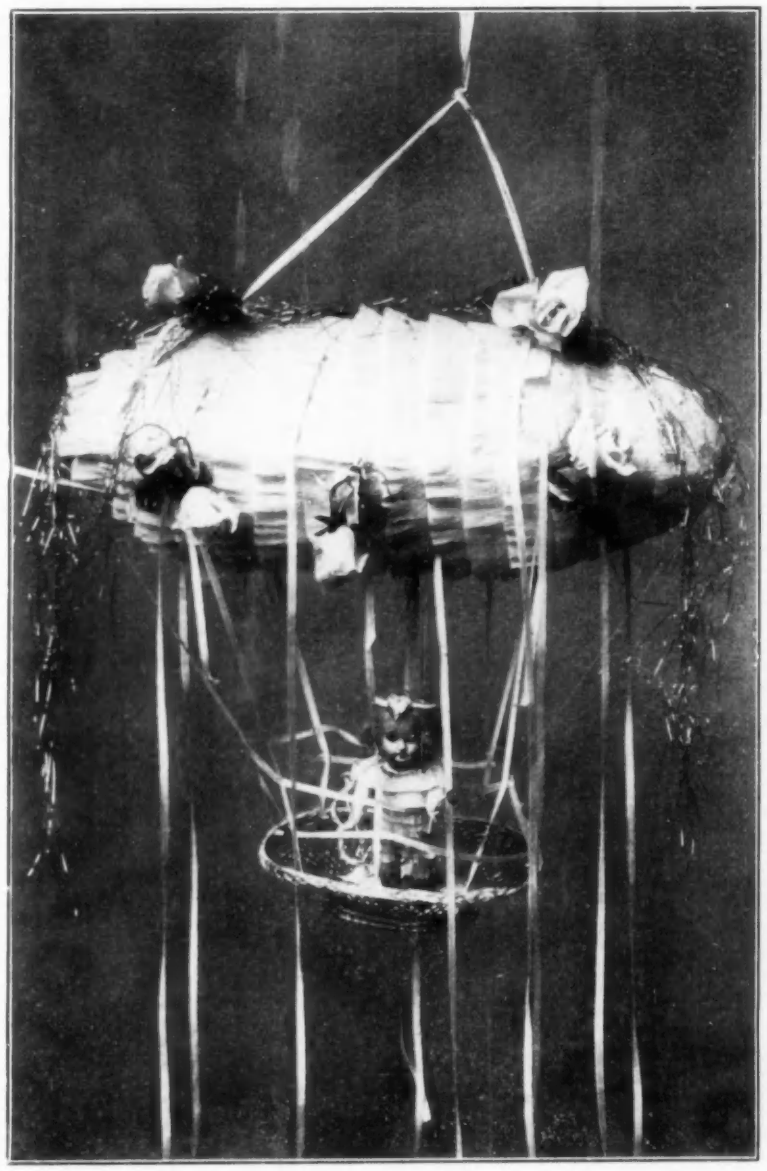
A Children's party, to be a real success, must be, above all things, informal; for nothing so takes the gaiety out of their play as stiff conventionality, when they feel that they are expected to assume their "party manners." Most children are rather shy, especially before strangers, so for this reason it is well to have as few grown persons as possible and only those who will romp and make merry with the guests. But, unless one has a very ingenious mind, a programme of games should certainly be arranged beforehand in order to keep things going at an uprearious pace.

For an Easter party, everything must, of course, partake of the spirit of the holiday, and this is a simple matter nowadays when the shops are bringing out so many attractive novelties which may be brought into the various games. We would advise the following programme of amusements, to be added to or shortened as the time allows.

When the children first arrive have an old-time Cobweb Party, which must be arranged beforehand. Take as many balls of twine as there are to be participants, and to the end of each attach a little present, something appropriate for Easter, wrapped up in paper. Hide each parcel very carefully and then twist the string about in a veritable cobweb from chair leg to door knob and so on until the whole hall has been unwound; tie a stick or a piece of cardboard about four inches long on the end, with the child's name attached, and it is then ready to be rewound by the child and the prize eventually obtained. It is advisable to have all the sticks starting from one place and also to arrange the length of the cord and the number of obstacles to be overcome according to the age and ability of the one for whom it is designed.

The next game constitutes the great event of the day, namely, an Egg Dyeing Party. Wrap the children up in large gingham aprons, provided for the purpose, and give them each four or more hard-boiled eggs. Prepare the egg dyes in bowls on a long table, with a special spoon for each, and allow the children to pass from one bowl to another, dyeing their eggs in whatever color they wish. Care must be taken to avoid accidents, and the younger ones should be helped. Baskets or boxes are then provided for holding the colored eggs, which are put away in them to dry.

The children are led away to another



AIR SHIP CENTREPIECE


**IT'S YOU**

**When Inflated Inside** — **Your Fitted Lining**

**The Pneumatic Dress Form**

**REPRODUCES YOUR EXACT FIGURE**

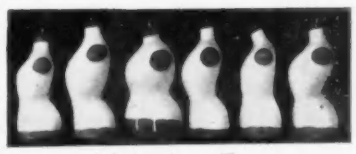
Fitting Your Own Back

PNEUMATIC ARM (Adjustable)

Hanging Your Own Skirt

Make your own gowns, or have them made by your Modiste, without the tiresome "trying-on" process.

The air chamber is made of best quality prepared pure Para rubber cloth which does not deteriorate, and will, therefore, last a lifetime. Over the air chamber is a heavy cover which is buttoned to bottom board of form.



All On Same Form

The same form may be used by any number of persons by changing lining.

Call and see demonstration or write for Booklet "C-3."

**DELOS SMITH COMPANY**

156 Fifth Ave. (cor. 20th St.), N. Y

Sole Agents for

**PNEU FORM CO.**

When not in use, collapse and pack in box base.

**PACKER'S TAR SOAP**

PURE AS THE PINES

Its routine use insures cleanly vigor of the scalp with all that this means in the control of dandruff, the growth of the hair and the prevention of premature baldness. The cleansing, antiseptic and tonic properties of its pure pine-tar, glycerine and sweet vegetable oils, and their special combination, give it an exclusive *character*. Its unvarying *quality* and *results* have made it standard for over 35 years.

Helpful Booklet "The Value of Systematic Shampooing" mailed free

THE PACKER MFG. CO., Suite 87K 81 Fulton St., New York City

*An* Acceptable Gift *for a* Traveler

NO more pleasing remembrance for the departing traveler than Dean's famous "BON VOYAGE BOX." Filled with crisp, delicious Cakes that never fail to tempt the appetite. Will keep perfectly fresh. Handsome metal box with handle, lock and key—useful when emptied. Delivered to all steamships.

*Illustrated price list sent promptly on request.*

Dean's

*572 Fifth Avenue* *NEW YORK*

*After May 1st, at 628 Fifth Avenue*

*Established* *70 Years*


room, which has been set apart for an Egg Hunt. Here all sorts of sugar and chocolate eggs, big and little, have been previously secreted in every available nook. Each child is given a brightly colored tarlatan bag and into this he deposits all the eggs that he can collect. A prize may be awarded to the finder of the greatest number, but this is quite unnecessary, as the eggs are prize enough in themselves.

A large side view of a rabbit, painted on white muslin, is pinned to the wall and the old game of pinning on his tail is next in order. Each child takes a fuzzy, cotton tail and a pin and tries, blindfolded, to place it correctly. In this case, a large bunny, filled with candy, is given as a prize.

By this time the dyed eggs should be dry and ready for use. If so, an Egg and Spoon Contest ensues. The children start from one end of a long room with a spoon and endeavor to carry their four eggs, one by one, to their baskets at the other end or goal. The one to get all four there first, wins the game. Only the larger children need participate, the smaller ones having a separate game in which the eggs are rolled instead of carried.

As a grand finale, the little guests (particularly the boys) can have a game of Egg Picking. Each one, armed with an egg, wages battle against the others by knocking the ends of their eggs to see which will stay unbroken the longest. Here again a small prize, such as an Easter novelty, may be awarded, the winner being the one whose egg remains uncracked.

The above games are supposed to last from two to three hours, and so, when they are over, it will be time for refreshments of some sort. The colors for Easter being yellow and white, yellow to symbolize the sun or the goodness of God, and white for purity and new birth, the table decorations should conform to this color scheme. A novel and attractive centrepiece is illustrated in the form of an Air Ship Surprise. It is made of yellow crêpe paper and bright gold tinsel, and is meant to hang from the chandelier as if just ready to alight on the centre of the table. Narrow yellow ribbons hang from it, one to be drawn to each cover and attached there to the place-card, which is in the shape of an egg. At the other end of the ribbon, and hidden inside the air ship is a little Easter animal, a tiny chick, rabbit, or bird, wrapped up in paper. After the refreshments have been served, the ribbons are to be pulled to make the favors pop out. Below the air ship place a large bowl of yellow and white tulips with a few of the blossoms scattered about on the table. At each place have a fluted paper nest, covered with yellow crêpe paper, filled with yellow and white eggs and finished by an artificial Easter lily. These may be bought ready made.

The following menus are wholesome yet appetizing:

MENU I

Chicken bouillon.
Nut sandwiches. Chicken sandwiches.
Chocolate with whipped cream
Chicks of orange ice.
Vanilla cookies. Peppermint drops.

MENU II

Purée of sweet potatoes in cups.
Sliced turkey breast.
Lettuce sandwiches. Hot chocolate.
Vanilla ice cream in Easter lily form.
Kisses. Lady fingers.
Chocolate filled Jack straws.

Recipe for Purée of Sweet Potatoes.—12 potatoes of medium size, 2 quarts of milk, 2 pints of chicken stock, 2 cupfuls of whipped cream. Boil the potatoes until tender, then mash to a pulp. Add gradually to this pulp first the heated milk and then the chicken stock. Season to taste. Immediately before serving, stir in the whipped cream.

MENU III

Clam bouillon with whipped cream.
Chicken dice with cream dressing.
French peas. Potato balls with parsley.
Finger rolls. Hot chocolate.
Vanilla ice cream eggs in sugar spun nests, or vanilla parfait in tall glasses.
Cakes with orange and vanilla icing.
Chocolate bonbons.

Recipe for Vanilla Parfait.—2 cups of granulated sugar, 2/3 of a cup of water, yolks of 6 eggs, 4 cupfuls of whipped cream, 2 tablespoonfuls of vanilla, or 1 vanilla bean. Cook the sugar [illegible] together till a thread is spun, [illegible] Add the yolks and the whipp[illegible] Place in mould and freeze. Wh[illegible] stiff, put into glasses on tall, sle[illegible] and garnish with candied cher[illegible] quantity should serve about 16 pe[illegible]

Snappers must never be omitt[illegible] cracking of these, together with [illegible] down of the air ship, ends the p[illegible]

The surprise packages in th[illegible] may be made far more interesti[illegible] taching to the outside a tab o[illegible] verse has been written, and, [illegible] little trouble, one appropriate fo[illegible] can be composed.

Here are a few suggestions:

See the little brown-eyed bu[illegible]
Don't you think him very fu[illegible]
Shake him by his tiny feet
And hear inside the sweets to eat.

Here's a chick of yellow hue
That Brer Rabbit sends to you
Keep her tenderly, I beg,
And find within a chocolate egg.

Little brother Craney Crow
Comes to-day to let you know
That you give the Rabbit joy
By being such a nice, good boy.

## WHOLESOME CRACKERS FOR CHILDREN

A Pure and wholesome, as well as appetizing, cracker for children is one that was originated by a doctor. After studying the subject very carefully he came to the conclusion that not only must the food be full of nourishment, but, containing as it does a vast amount of starch, it must be so made that it will require a proper mastication before leaving the mouth (the starch being converted to grape sugar by the saliva). To accomplish this end, he arranged a special sort of cracker which, baked very hard and crisp, needs to be ground many times by the teeth and thoroughly mixed with saliva, to prepare it for swallowing.

He also discovered that, as is known to be the case in apples, potatoes, etc., the greatest nourishment of the grain was directly under the skin or grain coat, and he had a flour made which included this part in its substance, as is not done in the ordinary white flour. This flour, composed of wheat, oats, corn, barley or rye, is mixed with spring water, then sweetened, fruited or flavored to make it tempting, and finally baked in a specially constructed oven to ensure the desired degree of hardness. It comes forth in cracker form, an excellent food for children.

## VOGUE POINTS FOR MOTHERS

AN ingenious invention has recently been brought out for children's underwaists by which mothers are freed from the task of sewing on new buttons; for, when a button breaks in the laundering of the waist, as buttons have a habit of doing, by a very simple device a new one may be put in its place without the aid of a single stitch. The secret of it is this—a narrow tape which comes attached to the button is drawn through a stitched strap and back again over the button in such a way that it is made absolutely secure. What a time-saver this will be for the busy mother and the over-worked nurse.

AN excellent amusement for children, and one which never loses its charm, is that of modelling, but great difficulty is usually found in obtaining a good, pliable material which will not dry and soon become useless. A special kind is now for sale which always keeps the same consistency and is, besides, not the least bit sticky or harmful. It comes in five different colors, yellow, green, Delft blue, brick red and gray, and these may be mixed together to give any desired shade. In this way the natural colors of the objects to be modelled may be carefully reproduced. Besides being instructive and interesting to the child, it gradually develops dexterity in the fingers. The child, first attempting the simpler objects, as a spade, a worm or a teacup, may by degrees advance [illegible] until finally he will even be able [illegible] struct whole villages, together with [illegible] habitants and animals. Explanat[illegible] tures can be had with the materi[illegible] trating different objects and show[illegible] to make them.

## PRESCRIBED READING COURSES

Parents have need to look to the kind of reading required of their children in the grammar grades of schools, both public and private, and especially to the reading prescribed for college entrance requirements. Between the required work in the grammar grades and that in the high schools and others of corresponding grade, most children can find no time for other sound reading. In other words, the schools determine what most children shall read in literature proper between the ages of eight and eighteen, ten very impressionable years. Apt children in reading families will find time for good reading, regardless of what the schools prescribe, but even they suffer from the effects of a cut and dried programme, and their interest in literary studies at school is damped by the necessity of reading what is not essential and in rereading what they have already enjoyed with the freshness of young volunteers.

Last year's revision of the college entrance requirements in English improved the list of works to be "read" and of works to be "carefully studied," but there is room for a further revision, and intelligent public opinion should force it upon the professors and other schoolmasters who determine these things. Dryden's Absalom and Achitophel, which long held a place in the required reading, although this brilliant and biting satire is quite over the heads of young people, has happily disappeared from the revised requirements, but Burke's Speech on Conciliation with America, which never should have been included, is still prescribed "for careful study." So, too, is Carlyle's delightful Essay on Burns, though it is unsuited to the comprehension of most boys and girls. Carlyle, indeed, who addresses himself peculiarly to adults, might well be omitted altogether, except perhaps in short extracts, from the college entrance requirements. Much the same is true of most of Emerson's prose. Those who are ready for him will read him voluntarily. It is questionable also whether a carefully selected set of Hawthorne's short stories would not be better for the student than the House of the Seven Gables, or as alternative to it, and Thackeray, represented in the course by Esmond, is hardly milk for babes. Lamb again is peculiarly for grown folk, and his twenty essays indicated for the young reader will mostly mean nothing to any but the more mature in mind and culture. A selection might be made, to include a few essays in part and in whole, together with extracts from his delicious letters, that would perhaps be within the appreciative powers of the average youth, but it is a great mistake to suppose that a girl or boy who has found time for no sound reading but that "required" will reach the age of seventeen in a condition of culture to feel the delicacy of Lamb's thought and humor. The required reading in Ruskin is also of questionable wisdom.

It ought to be acknowledged that alternative reading is allowed and that the requirements may be fulfilled to the exclusion of Lamb, and of some of the other more difficult works. The choice among authors easily within the grasp of the average girl or boy, however, is not sufficiently wide. If it were widened, there would be no objection to the inclusion of the more difficult masterpieces, and in addition to Bacon's Essays, the earliest prose in the list, might be suggested carefully chosen extracts from the prose of Milton and Sir Thomas Brown, from the simple and delightful Holy Living of Jeremy Taylor, from Gilbert White's Natural History of Selborne and other such works.

When we come to the poets the revised requirements show an improvement over those of an earlier time. There is far too much of Pope, however, and it is hardly to be doubted that the average young person should not be expected to read Chaucer's Prologue in its original form. The requirements include a large body of verse much of which is within the appreciation of the average student in the middle teens, but there is not enough of the lyric element which needs the most careful selection and must be read by the average young person with the aid of an intelligent and appreciative teacher's suggestions.

Shakespeare is indicated in abundance, but the question of the reading and study of Shakespeare is not the simple matter that the schools seem to think. Some children read Shakespeare with pleasure from the age of ten or twelve, though of course with very incomplete understanding. It is the mistake of those who rule the college entrance requirements to suppose that critical and explanatory notes will enable young persons both to understand and to enjoy Shakespeare. It is much more important that the child enjoy Shakespeare than that he understand him, and the two things are not inseparable. Few of the plays should be read entire, and most of those read should be accompanied with a minimum of explanatory and critical notes. Shakespeare wrote his plays for the double purpose of delighting his audience with a story dramatically represented, and of showing us human life as he saw and felt it. The more we know of life the deeper we read in Shakespeare, but there is no means of enabling the immature mind to plumb his depths. The best we can do is to show his splendid surface to youth, and to suggest now and again his deeper significance. It is worth much, however, to the young to be familiar with this master of the English tongue, and such familiarity is possible to the average youth or maiden if only we do not ask them to spend fruitless hours in the vain attempt to attain all his meaning by the laborious study of commentaries. Let the schools reserve one play, if they will, for "careful study," in order to give young people some notion of a critical method, but beyond that let Shakespeare come to them in his proper guise of a necromancer. It would be entirely possible to take Lamb's Tales from Shakespeare as a basis, and make a set of ten or fifteen of the plays, in which the young reader should have now Lamb's prose, now Shakespeare's text, with the result that the story would be carried along rapidly, unobstructed by obscurities of the original, and at the same time whole noble scenes and many delightful passages could be preserved.

A word as to the required school reading that precedes the reading for college entrance requirements. Much of the reading in literature urged upon children in the grammar grades is excellent and well within the powers of the average child, but here again most children will find time for no other good reading. It should be said in criticism of the grammar school courses in literature that they usually insist upon too much of Longfellow, and give too little of Whittier, Tennyson, and of such of the older poets as are within the apprehension of grammar school children. A revival of the old-fashioned weekly or semi-weekly hour of reading aloud by the teacher would be an admirable help to culture in the grammar grades.

Meanwhile parents of taste, education and judgment should speak their minds on this subject to teachers and school boards, for it is one upon which any well-informed man or woman of normal taste and judgment may properly pretend to an opinion. If your child finds time for no sound reading but that prescribed at school, you have a right to a critical voice in determining what shall be required.

## CHARITY IS EXPENSIVE.

New York's gross expenditure for one year (Sept., 1907-1908) for its seventeen charitable institutions was $1,822,436.55, an increase of $145,939.37 over the previous year. The average net per capita cost of maintenance was $178.41, which was only $1.09 more than the previous year. Salaries and wages ate up $72,557.64. The proportional increase of salaries for the last five years has been greater than that of the population of the institutions, that is, 34 per cent. for the salary increase and only 15 per cent. for the population. This year the various boards of managers request in the aggregate $1,700,000 for the proper accommodation of this State's population of delinquents, defectives and dependents.

## NO COMMERCIAL USE IN PANAMA CANAL.

Prof. Frederick Starr, of Chicago University, in an address before the Commercial Club of that institute, maintained that the Panama Canal, being merely intended as a war measure, would never serve the commercial interests of the country in the slightest degree, and prophesied that the taxpayers in this country would find it a burden always. This promises to be a very live topic for many moons to come.

---

On 18 March Vogue will publish its Spring Textile and Dress Specialties Number. Price 25 cents.

FROM MAILLARD'S

**The Cocoa of Supreme Quality**

There's richness, delicacy of flavor and appetizing aroma about

*Maillard's*

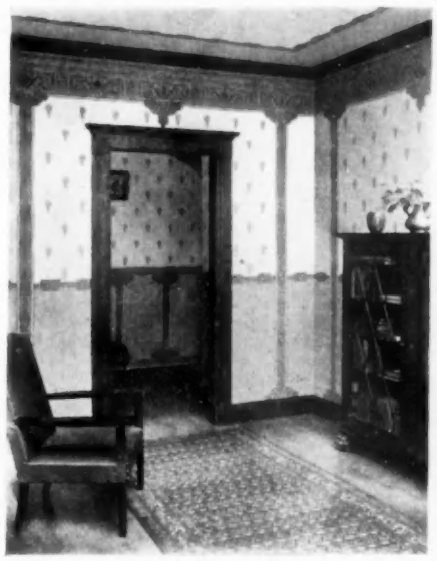
**Breakfast Cocoa**

altogether its own. Once tried it is always used in preference to others. Its ease of preparation and digestibility make it a perfect food drink. Good for all, at all times. Delicious as a light lunch in itself. Served at our famous luncheon restaurant.

***Fifth Avenue***
*Corner 35th Street*
***New York***
*And on sale at leading grocers*

*To the Home*

**THE *BIRGE* PAPERS HAVE AN ADDED VALUE, OWING TO BEING KEPT EXCLUSIVE, THEY ARE NOT SHOWN IN PATTERN BOOKS, BUT ARE SOLD ONLY BY DECORATORS.**



INQUIRE OF YOUR DECORATOR OR WRITE FOR BOOKLET TO

**M. H. BIRGE & SONS CO.**

*Makers of Decorative Wall Paper.*

AT EITHER BOSTON, NEW YORK, BUFFALO, CHICAGO, ST. LOUIS, OR LONDON, ENG.

# A SIMPLE NURSERY

There are certain changes that always should be made in a room that is to be the sheltering place of a tiny child, and as it is always possible to "do over" even in the oldest room, this should be done with the most scrupulous care before the baby arrives, so that the first hours of its tender little life may be breathed out peacefully, at rest amid the clean and lovely surroundings of its new home.

The ideal nursery should be neither small nor large, but a medium-sized corner room, having windows facing both south and west. The walls should be scraped of all vestiges of former adornment, and re-papered in appropriate tints. Pink is the best color to choose, for it is always warm and cheerful, and lends itself to the promiscuous nursery-decorations better than any other shade. A white paper strewn with small climbing roses of a delicate pink, with a plain cream ceiling, is probably the most satisfactory paper, for it is always wisest to maintain a certain amount of conventionality in the nursery color-scheme. Art Nouveau friezes in the form of Kate Greenaway children and Noah's Ark animals soon lose their fascination, failing to hold the interest of the child even, as they are unable to command the artistic attention of the parents, after their first novelty has worn off.

The woodwork should be made white, and the inside of the closets painted and papered to match the walls. Ventilators should be placed in the lower sashes of the windows, for they are most valuable in regulating the temperature of the room. By their use, the disadvantage of draughts, and the danger of sudden cold currents through the room, is entirely done away with.

There should be white curtains at the nursery windows, of Swiss or mull that can be easily laundered, one of the first principles of nursery hygiene being to have nothing used in the room that cannot be taken down frequently and thoroughly done over.

The floor should be of hardwood. If this is impossible, the boards should be first planed and then stained a dark walnut that can easily be renewed. Over this should be spread a fiber rug of some soft green or brown tints—an inexpensive rug that may be burned if a contagious disease is nursed in the room, and renewed whenever it becomes shabby. This is important as a matter of health. A nursery should never be handsomely carpeted, for besides the unnecessary extravagance, it is decidedly unhygienic.

The ideal room should have a fire-place. It is indeed unfortunate that so many of our modern children must fasten their illusions to oil stoves or gas heaters! Watching for fairies and hob-goblins at the mouth of a hot-air register is not what we would call remunerative! The joys of an open fire in the nursery only those children know who have dreamed the dreams of their young days beside one.

If it is impossible to have an open fire, then let there be a Franklin heater, or a small stove in which wood may be burned. The temperature of the nursery should be about 70 degrees, and when this is once reached by gas or steam it almost invariably rises beyond the original mark, and certain drying changes take place in the air which too often make the child sensitive to cold, to the atmosphere of other rooms, and even to the outdoor air. An open fire, while allowing the desired temperature to be maintained, is a constant means of circulating and purifying the air. Hence the great importance of an open fire in the nursery.

Quaint bonnet of brocaded blue silk applied with medallions of cream lace and trimmed with blue satin ribbon.

The ideal nursery should not be used as a sleeping-room. When the baby is washed and dressed for the night, he should be carried into his mother's room, after which the windows should be flung wide open in the nursery and left open until the next day. The nurse should visit the room early in the morning to build a fire and have everything in readiness against the coming of her little charge.

As it may be advisable for the baby to take his nap in the nursery, a crib should be there, placed away from the windows, in the furthermost corner of the room. It should be of white enamel or of brass, and have a mattress made of fine curled hair, and a flat hair pillow also, with plain linen pillow-cases and sheets to match. The bed should have a frill of white dotted Swiss lined with pink cambric hanging around it. For a young baby this is indispensable, as its little head is so sensitive to the slightest variation in temperature that even the smallest draught must be guarded against. Every nursery should be provided with a screen and a medicine chest, as well as a low, comfortable rocking chair without arms for the mother or nurse to use in caring for the child. There should be good pictures of childlife around the room. Some famous Madonnas and some Botticelli saints and angels may be hung rather low upon the walls, for it is surprising how soon the baby child comes to know and love all his intimate surroundings, and how passionately he clings, in afterlife, to the memories of his nursery and all that it held. There should be no cheap prints or poor pictures in the room, for soon the child's taste responds to what it feeds upon, and before we know it the harm is done, and the low ideal accepted, perhaps for life.

There should be a commodious bureau in the nursery. The old-fashioned mahogany chest with brass handles and swinging glass is best, and two side chairs to match it, with rush-bottom seats and high, narrow backs. This touch of mahogany gives depth and color to the white woodwork, and emphasizes by its richness and dignity the somewhat light tone in which the rest of the room is carried out.

Fascinating little straw hat trimmed with tiny roses and leaves and sashed across the crown with green velvet ribbon.

The washstand should be a low, open table painted white, with a shelf below. On it should stand a simple set of small china, pink and white in design, and beside it everything else in the way of toilet articles suitable for the needs of a little child.

One of the most useful pieces of furniture to have in a nursery is a common kitchen table with its legs sawed off about 6 inches from the top of the table, and then capped with brass castors. This table, when painted white, though unwieldy and graceless as a young dachshund, is indispensable, for on it may be put the bath-tub, the basin, or the change of clothes and the baby-basket, and it may then be pushed beside the mother, wherever her chair is placed, its lowness and stability forming a convenience little dreamed of by those who have not enjoyed a like contrivance.

There should be a simple painted box for the baby's toys, and he should be taught, as soon as he is old enough, to put his playthings away at the end of the day. A habit of this kind lightens immeasurably the burdens of the mother or nurse, and every child is better for being taught, even in his babyhood, the lesson of orderliness and proper care for his belongings.

It is important to have green shades at all the nursery windows. This is quite necessary, for they should always be pulled down while the baby sleeps, and again if the light becomes too intense during the heat of the day. At night, the light used should be carefully shielded, for doctors tell us that over stimulation of the nerves, and the unhealthy states of excitement so often seen in young children, are not infrequently traced to the neglect of the apparently simple rule of light and color modulation in the nursery.

If there is running water in the room, or if the nursery adjoins a bathroom, one should use the greatest care to have the plumbing of the very best order.

In furnishing the nursery, aim at the utmost simplicity, and keep to one style and to one color. Harmony should be the keynote of the whole, and all coverings, hangings and curtains should be inexpensive and made of wash materials. Everything in the nursery should serve a distinct purpose, either as a necessary piece of furniture or as an indispensable ornament. The quieter the tone of the room, and the greater the simplicity and cleanliness, the better it will be for the nerves of the sensitive child, whose early impressions and memories will be centred about its every detail.

The popular sash swathing the hips is being widely adopted for children. The frock illustrated is a French model of blue serge soutached in black. The ribbon tie, drawn through black silk embroidered eyelets, is of jade taffeta. The roundly cut neck is edged with soutache in a simple design, and the attractive finish to this fetching little frock lies in the sash, tied in a bow on the left hip.

## DAINTY BABY FROCKS

Very dainty are the baby dresses that may be bought all ready to put on. For tots of two or three or four models in sheer nainsook, made on very simple lines, yet trimmed most attractively. One tiny model has a band of fine embroidery, about 1½ inches in width, over each shoulder, extending down to the low waist line. A similar band of insertion trims down the middle front, with fine hand-made tucks on either side, and forms the cuffs of the short puff sleeves. The low waist line (leaving a very short skirt) is marked by a sash of pale pink ribbon, which is gathered at intervals.

Another model, having a square Dutch neck, is designed to wear with or without a guimpe. Here a row of wide beading trims over either shoulder, extending down below the waist line. Pale blue ribbon is drawn through it, finishing in front in full rosettes. Below the yoke two bands of embroidered insertion are laid crosswise, and a ruffle of embroidery to match finishes the bottom of the skirt. This is truly an entrancing, little creation.

Morning dress of blue linen trimmed with bands of the same embroidered in two shades of blue cotton. White pearl buttons.

Coat of white piqué with a cape and cuffs of piqué trimmed with bands of piqué. The belt is piped with the blue. Pearl buttons. White straw sailor hat.

Dr.
**J. PARKER PRAY'S**
**TOILET PREPARATIONS**

*No. 1989 Guaranteed under the Food and Drug Act, June 30, 1906.*

**Rosaline**

The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

**Ongaline**

Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles.

**Cream Van Ola**

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name Dr. J. PARKER PRAY is on every article.
Send stamp for illustrated booklet.

**Dr. J. Parker Pray Co.**
*Established 1868.*
**12 E. 23d St., N. Y. City**
Sole Manufacturers and Proprietors.



Keep Your Shape
Fashion Says—
Hips Must Go!
FATOFF
(Trade Mark)
THE BORDEN OBESITY CURE

Dissolves Fat
Absolutely No Wrinkles
Leaves the flesh smooth and firm
Reduce Your Weight
DON'T DIET—DON'T DOSE
FATOFF will reduce your corpulency to a normal size in 30 days and your figure to a desired size in 60 days. The method is simple and pleasant; *external application only. FATOFF reduces fat only where applied.*

If you find yourself taking on fat, and you cannot come to the Borden Institute, purchase FATOFF and

**TREAT YOURSELF AT HOME**

It is easy and pleasant to apply and will keep down your superfluous flesh. There are absolutely no disagreeable features. The Borden Institute treats ladies only.

**We are now preparing FATOFF in 2 smaller sizes in addition to the standard size.**

Write for Booklet mailed free in plain, sealed wrapper.

FATOFF is sold and recommended by all of

**Riker's Drug Stores**
in New York and other cities;
**Hegeman's Drug Stores, New York**
and all first-class druggists, or supplied by
**The Borden Co., 52 E. 34th St., N. Y.**



*Registered Trade Mark.*

*Established Half a Century.*

# High Grade
# Dress Linens
## For Tailored Suits and Dresses

Our assortment for the coming spring and summer includes a very wide collection of these materials in the newest shades and colorings, adapted for Tailored Suits and Dresses. Among the most attractive materials we mention the following:

**Dress Linens and Crashes,** 36 and 48 inches wide, 50c, 65c, 85c and $1.00 per yard.

**French Linens** in self stripes and dots, 48 inches wide, $1.25 per yard.

**White and Colored Linens,** with "Embroidery Anglais," $4.00 per yard. Also plain linens to match, 48 inches wide, 65c per yard. These are especially adapted for coats and wraps.

**Linen Reps,** in white and colors, 27 inches wide, 75c per yard.

**Sheer French Handkerchief Linens,** in the most delicate colorings, 32 inches wide, 85c per yard.

**Silk and Linen Suitings,** in white and Colors, 36 inches wide, $2.00 per yard.

**Fancy Linen Suitings, Vestings and Galateas,** 50c to $1.50 per yard. These may be had in a wide range of designs and colorings.

**Brown Hollands,** in all weights, for children's dresses and riding habits, 30c to $1.00 per yard.

**Fine Imported Barcelona Suitings** (all cotton), unshrinkable and guaranteed fast color, in a variety of fancy designs; 27 inches wide, 75c per yard.

**White Linen Ducks,** plain and fancy, for riding habits, dresses, etc., at 50c to $1.25 per yard.

**Plain White Linens and Linen Lawn,** in sheer, medium and heavy weights, for waists, dresses and underwear, in a wide assortment.

**Flannels:**—Especial attention is directed to a very full assortment of the famous Viyella unshrinkable Flannel; also an Imported all wool Flannel and a Silk and Wool combination. All in the new spring designs. Prices range 75c, $1.00 and 1.20 per yard.

**Samples of any of the above lines mailed free upon request.**

**James McCutcheon & Co.**
**5th Ave. & 34th St.,** Opposite Waldorf-Astoria **N. Y.**



**Sattler's**
Berlin No. 44
**Hair Restorer**

**A New Discovery**

After many years of conscientious work to produce a restorer for the hair to its natural color, I have at last solved the problem. **Sattler's Berlin No. 44** will restore faded and bleached hair to its natural color from an ash to a deep black, with positively no red. **Just one application.**

One entire floor equipped with beautiful daylight rooms for this delicate work, with expert analysts in attendance.

Samples of your hair received by mail and colored to the desired shade.

**A most complete line of the finest quality of hair and tortoise shell goods in the main store.**

**Hairdressing in all its branches.**

Reliable goods and first-class work the merit of my success.

**G. SATTLER**
18 West 31st St., New York
*Telephone 203-204 Mad. Sq.*
*Send for Booklet*



*The ideal of what a delightful drink should be—*
**A Club Cocktail**
is the cocktail of the connoisseur, because it is measure-mixed to exact proportion. CLUB COCKTAILS never vary.

**They're always uniform, always right.**

*Martini (gin base) and Manhattan (whisky base) are the most popular. Get a bottle from your dealer.*

G. F. HEUBLEIN & BRO.
HARTFORD
New York London

PRICES.

No. 1440—14, 16 and 18 year sizes, $1.00.
No. 1441—10 and 12 year sizes, 50 cents.
No. 1442—14, 16 and 18 year sizes, 50 cents for coat or skirt.
No. 1443—8 and 10 year sizes, 50 cents.
No. 1444—14, 16 and 18 year sizes, 50 cents for waist or skirt.

## DESCRIPTIONS OF PATTERNS

No. 1440.—One-piece gown for a young girl, of white French linen, with the elbow cuffs and turnover collar embroidered in pale mauve. The front opens to show an inset piece of linen, laid in stitched plaits which open out in the skirt to give greater fullness. Tabs of the material, trimmed with mauve pearl buttons extend out over this plaited piece. The high collar and lower sleeves are of white net, finely tucked. This dress opens down the middle front. The materials required to make this model in medium size are 8 yards of linen, 36 inches wide; ¾ of a yard of tucked net, 20 inches wide, and 10 pearl buttons. This pattern, which is for 14, 16 and 18-year sizes, comes in twelve pieces.

1441.—Little girl's frock of buff linen with a box plait in front and a plaited skirt. It is trimmed with pearl buttons and cream-colored embroidery. The pointed yoke and lower sleeves are of finely tucked batiste. The materials required to make this model in 10 and 12-year sizes are 5½ yards of linen, 36 inches wide; 1¾ yards of embroidery for bands, 1 yard of batiste, 45 inches wide, and 18 buttons. The pattern is cut in fourteen pieces.

1442.—Suit for a young girl, of marine blue serge. The seven-gored skirt is made with an inset panel in front, and the coat is long and semi-fitting, with slit pockets. The collar and cuffs are of black satin, piped with the cloth, and the buttons are of black pearl. The materials required to make this model in medium sizes are 2¾ yards of serge, 50 inches wide, for the coat, and 3 yards of serge for the skirt, ¾ of a yard of black satin, 24 inches wide, for the collar and cuffs, 4 yards of satin, 1 yard wide, for the coat lining, and 14 buttons. This pattern, which is for 14, 16 and 18-year sizes, comes in thirteen pieces, nine for the coat and four for the skirt.

1443.—Tub frock of white French piqué in Russian blouse effect. The band on the left side and the belt are covered with rose-pink cotton soutache in an extremely simple but very effective design. The turnover collar and cuffs of the material are embroidered in dots and scalloped in pink. Rose-pink satin tie. The materials required to make this model in 8 and 10-year sizes are 5½ yards of piqué, 27 inches wide; 2 pieces of soutache and 1 yard of satin ribbon. This pattern is cut in twelve pieces.

1444.—Summer dress for a young girl of white galatea, opening down the [illegible] by means of white pearl buttons. The skirt is made in six gores, and the [illegible] is laid in plaits at the shoulders to give fullness. The yoke of tucked white [illegible] is held in place by means of pearl buttons, which also serve as trimming. Similar buttons outline the lower part of the [illegible]. The materials required to make this [illegible] in medium size are 7½ yards of [illegible] 27 inches wide; ⅝ of a yard of [illegible] tucked net, and 38 buttons. This pattern, which is for 14, 16 and 18-year sizes, [illegible] in eleven pieces.

# De Bevoise Fashion Underwear

## Combination Brassière

Every woman of fashion appreciates that the latest departure in dress, as exemplified in the close-fitting gown, has necessitated the creation of an equally new form of undergarment.

Unlike the old-style underdress, the DE BEVOISE *Combination Brassiere* is a special undergarment, made to meet the special demands of this latest fashion. It presents a smooth, even surface, over which the most close-fitting gown may be worn without trace of wrinkles or irregularities. The DE BEVOISE *Combination Brassiere* is absolutely indispensable to the woman who wishes to wear correctly the present-day mode of costume.

The *Combination Brassiere* is a Parisian cut undergarment with curved French seams. It is expertly boned to support the bust and shoulders; beautifully tailored, and trimmed with the daintiest laces and ribbons. Made of fine nainsook, handkerchief linen or batiste, in a variety of styles. Price, $2.50 to $7.50.

**Sold wherever fashionable women shop**

You should acquaint yourself with the full line of DE BEVOISE Fashion Underwear. A request will bring you our Underwear booklet—a fashion guide every woman should have.

**CHAS. R. DE BEVOISE CO.**
**33F Union Square, New York**

# FOR YOUNG MISSES AND CHILDREN

**No daintier gowns can be found than our Liberty frocks. They are always in good taste, graceful, and not in the least elaborate or fussy.**

**In heavy materials for cool weather, and in silk, linen or other wash goods for Spring and Summer. With smocking or embroidery at neck and waist.**

***Write for sketches, measurement blanks and samples of material.***

**DAVIS EAST INDIA HOUSE,** 373 Boylston St. BOSTON, MASS.

# Crocker

Specialty House for Black Headwear
Exclusive Designs in Picture Hats,
Black, White, Violet and Gray

**Mourning Millinery A Specialty**
**Mourning Waists and Neckwear**

Novelties in Mourning and Black Veiling

402 Fifth Avenue, at 37th Street, New York

**Boston: 318 Boylston Street**

# REDUCE YOUR FLESH

**By Using DR. JEANNE WALTER'S**

## FAMOUS MEDICATED RUBBER UNDERGARMENTS

Anyone can positively reduce their surplus flesh from any desired part of the body and thus improve their figure, by simply wearing my rubber undergarments. That the highest medical authorities not alone endorse but recommend DR. WALTER'S RUBBER GARMENTS gives the best reason for their use.

**Send for Booklet V**

## DR. JEANNE WALTER

**55 WEST 33d ST.** **Patentee** **NEW YORK**
**Between Fifth Avenue and Broadway.** **(Alpine Building)**

Branch Offices:
**Mme. Guischard, 1237 G Street, N W., Washington, D. C. The Tartan, 29 Temple Place, Boston, Mass. Dr. J. E. Tompkins, 65 Randolph Street, N. W. Cor. State St., Chicago, Ill. Mrs. Kammerer, 1029 Walnut Street, Philadelphia, Pa. Mary E. Murphy, 1629 Pine St., San Francisco, Cal. Miss M. Barry, 615 Locust St., St. Louis, Mo.**

***Neck and Chin Band combined as illustrated $3.00***

# "The Star" Asbestos Pad

## For Dining Tables

THE original and patented Dining Table Pad. Not an imitation.

The best Pad manufactured.

Made of a special grade of Asbestos of sufficient thickness and weight to assure protection from damage by heat and moisture, covered with double faced cotton flannel to make it soft and noiseless.

Pads and leaves made to fold to convenient size to lay away when not in use.

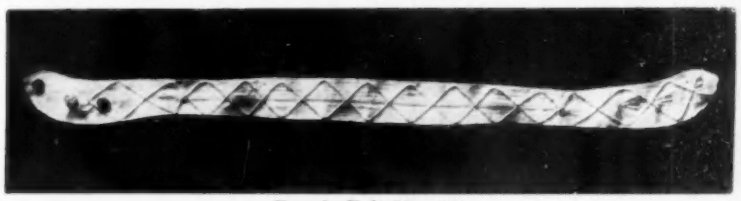
Doily, Chafing-dish and Platter Mats of same materials, size 5 to 18 inches, round, square or oval.

Ask your dealer to show you the STAR pad.

All Pads and Mats bear our trade mark, "Star."

Write for descriptive booklet.

**L. W. KERNEY & CO**
**250 W. 62d St., Chicago, Ill.**



Darr's Belt No. 601

## A Dainty Linen Belt Made by Darr

One of my prettiest belts—so simple—so dainty. Made of pure linen—double shrunk and trimmed with soutash braid. Snap fasteners or removable buttons. Made to your measure, each prepaid. **$1.65**

SPECIAL PRICES, PREPAID—Made to your measure, in half-dozen lots, $9.65. Without soutash braid trimming, each 90 cents. Half-dozen for $4.50.

Readers of Vogue know that I make Ladies' Belts to order exclusively. If you are unacquainted with my styles you will appreciate my new Catalogue. Write for a copy.

## DARR, 81 Broadway, Detroit, Mich.

CARLETON PRESS, N. Y.

MAR 5 1909

## BURGESSER TAILORED HATS FOR LADIES AND MISSES

A NEW HAT FOR SPRING 1909 WITH ALL THE CHARACTERISTICS — ORIGINALITY OF STYLE, SUPERIORITY OF MATERIAL AND WORKMANSHIP — THAT HAVE CAUSED THE BURGESSER TAILORED HATS TO BE ACKNOWLEDGED BY GOOD DRESSERS EVERYWHERE AS THE PROPER HEADWEAR FOR ALL OUTDOOR OCCASIONS.

A. D. BURGESSER & CO. Makers NEW YORK

TRADE MARK

IF NOT ON SALE AT YOUR LOCAL DEALER, WRITE US AND WE WILL COMMEND THE NEAREST MERCHANT CARRYING THEM

DESIGNED AND INTRODUCED BY

A. D. BURGESSER & CO.

172 FIFTH AVENUE, NEW YORK